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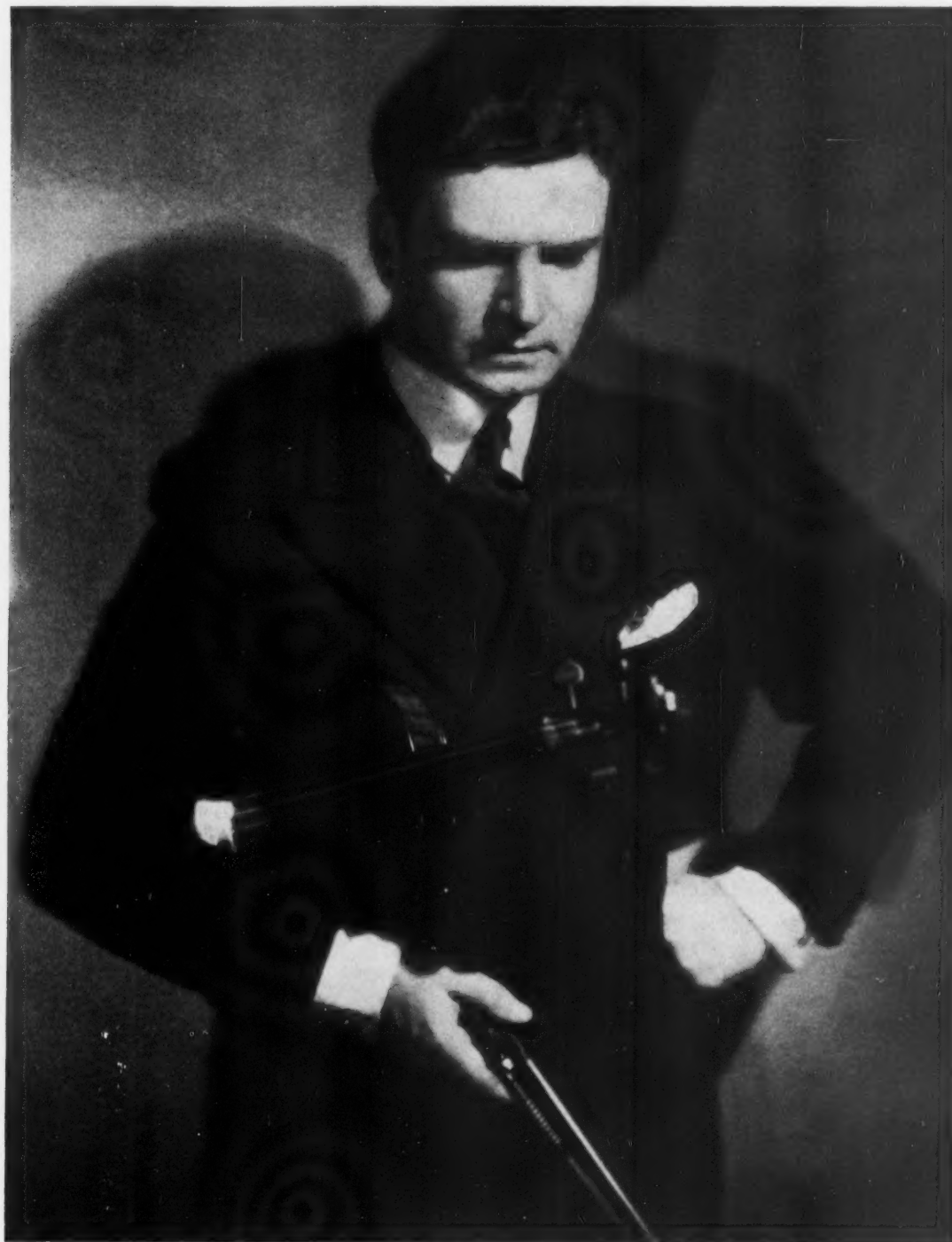
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WHOLE NO. 2655



## ZLATKO BALOKOVIC

For the Third Successive Season He Has Been Enchanting  
European Audiences.



**PHRADIE WELLS,**  
soprano, of the Metropolitan Opera Company, who will make a concert tour of the south after the close of the Metropolitan season. After a short vacation Miss Wells will fulfill several important engagements on the Pacific Coast. Among the soprano's March engagements are an appearance in Newark and a joint recital with Edgar Shelton.



**EDGAR SHELTON,**  
who will give his postponed piano recital at Town Hall on Tuesday afternoon, March 3. Mr. Shelton's manager, Annie Friedberg, announces that the tickets for the cancelled recital on January 31 need not be exchanged but will be honored for admission on March 3. New Yorkers are familiar with the art of this pianist, he having already appeared in several recitals in the metropolis with marked success. (Photo © Vaughan & Freeman).



**WILLARD SEKTBERG,**  
whose work has received the appreciation of Dr. D. E. Jones, leading music critic of Scranton, Pa., as shown in notices from the Scranton Republican. When Mr. Sektberg first appeared there as musical director of the Hinshaw Opera Co., in Mozart's *The Impresario*, Dr. Jones wrote that "Mr. Sektberg was an admirable accompanist, and his work was a conspicuous part of the splendid success of the performance." When Mr. Sektberg appeared as accompanist for Allan Jones, tenor, this critic wrote: "In last night's work the singer had the assistance of a musicianly accompanist, whose work glittered and shone as the day-spring." Last year when he appeared again with Allan Jones the newspaper carried the following notice by Dr. Jones: "The tenor received the best quality of support from the very excellent Willard Sektberg, whose work scintillated at the piano." On February 4, after his concert with Richard Crooks, tenor, Dr. Jones wrote: "At the piano was Willard Sektberg, whose accompaniments were probably the best we have heard since his last visit. The piano parts of the Brahms songs are not only extremely difficult, but they require a poet to interpret them, and here Sektberg shared the honors with his principal."



**LOUISE LERCH,**  
soprano, of the Metropolitan Opera Company, who recently appeared with much success in Pittsburgh as soloist with the Pittsburgh Symphony. Molinari was the conductor. Miss Lerch, a former resident of Pittsburgh, sang arias by Charpentier and Bizet, Rimsky-Korsakoff's *The Nightingale* and the *Rose*, and a Wolf-Ferrari number. The local critics praised her vocal and interpretative gifts, the "glorious abandon" and "complete richness" of her singing and her "marvellous natural voice." The newspaper praise was but the echo of the applause with which the Pittsburgh audience received Miss Lerch's singing. She is clearly a prime favorite in her home town, and repeated there the successes she has achieved elsewhere.



**CONCHITA SUPERVIA,**  
Spanish mezzo soprano, who will be brought to this country next season by NBC Artists Service. She has been engaged to make several guest appearances with the Chicago Civic Opera Company, and will appear in *Carmen* and *The Barber of Seville*. While in this country she will also make a concert tour, her American debut to take place in New York some time in January. Supervia has sung many roles at La Scala under Toscanini and has appeared extensively at the Madrid Opera House, Paris Grand Opera, Opera Comique and the Royal Opera in Rome. She is to appear later this season at Covent Garden and the Vienna Opera House. In creating the role of Octave in *Chevalier a la Rose*, she appeared under the direction of Richard Strauss. Her singing during the Rossini Cycle in Paris two years ago attracted international attention. At present Supervia is making an extensive concert tour in England.



**RUTH SHAFFNER,**  
American soprano. During the past month Miss Shaffner has been heard in *The Creation* (Haydn), *The Beatitudes* (Franck), *Hora Novissima* (Parker) and the *Canticle of the Sun* (Beach). In this last the soprano was especially successful, and the composer, who was present, proclaimed Miss Shaffner "the ideal soprano for the score." This artist was heard at the Roerich Museum, New York, February 19, on a program with the Marianne Kneisel Quartet and Mrs. H. H. A. Beach, singing four groups of songs by Mrs. Beach. Miss Shaffner will sing in Middletown, N. Y., March 23. She has been engaged for performances of Bach's *St. Matthew Passion* at Rutgers University, New Brunswick, N. J., March 29, and in New York, April 1. Miss Shaffner has previously been heard in this work in Los Angeles, Montreal and New York. She is well known as a Bach singer, and was heard recently with Sanford Terry on several Bach programs.



**RENE MAISON,**  
Belgian tenor, of the Chicago Civic Opera Company, who recently sailed for Europe. Mr. Maison will appear at the Paris and Brussels Operas and sing a short season in Monte Carlo this spring, after which he will enjoy a complete rest during the summer. The tenor has declined a number of important summer opera engagements in order to devote his time to the preparation of several new German roles which he is to sing in Chicago next winter. Mr. Maison will return to America early in October.



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## Typical McCormack Audience Again Crowds Chicago Hall to Hear the Famous Tenor

**Civic Opera House Sold Out for the Second Time in Three Weeks, With Hundreds on Stage and Many Turned Away—Gordon String Quartet Attracts Capacity Audience at Orchestra Hall—People's Symphony Delights—Lester's Opera Heard—Beethoven Trio Begins Series—Van Vliet Soloist With Woman's Symphony Orchestra—Chicago Symphony Gives Program**

CHICAGO.—A regular John McCormack audience was encountered at the Civic Opera House, on February 15, when the distinguished tenor gave another song recital. Not only was the huge auditorium completely sold out, but hundreds of occupied chairs on the stage crowded every inch of space and we were told many were turned away, as in Chicago standing room is forbidden by a city ordinance.

That everlasting popularity of John McCormack here and elsewhere is easily understood. He sings the classics as well as he does Irish ballads, French chansons, German lieder, and in whatever language is his text, the words are distinctly produced. Singers who have good enunciation are a blessing to their hearers. Then, too, McCormack's phrasing as well as singing is perfection itself. There is only one McCormack and he is John McCormack, a singer who has honored the concert stage and whose art is transcendent, as he is also a musician of the first order. To listen to him is to listen to a master of the world of song.

As ever, Edwin Schneider gave the singer fine support and the audience rewarded him also as a composer after McCormack's singing of his *Far Apart*, a little musical gem.

### GORDON STRING QUARTET

The popularity of the Gordon String Quartet is attested not only by the large audiences which greet them wherever they appear, but also by the number of dates they are filling this season. By the end of April the Gordon Quartet will have given no less than ninety-eight concerts since last October—probably a record among organizations of the kind. The national demand for this string quartet is easily understood. The four men who make up that organization, though individually virtuosos, are perfect ensemble players. Rehearsing as they do, there is in their playing that unity of thought necessary in the rendition of quartet music. Then, too, the tone quality of this quartet is most ingratiating and Gordon and his associates present at all times works deserving a place on their programs.

Heard anew at Orchestra Hall, on Febru-

ary 15, before a sold-out house, they revealed in the Brahms Quartet in A minor all the qualities above enumerated, which have placed them so high in the esteem of the public. Between the Brahms Quartet and the one in F major by Mozart, was a quartet in G major by Felix Borowski. The latter was given its first performance here, and though the composition is still in manuscript, no doubt many other quartets will program this quartet. Borowski's quartet enriches the chamber music literature. It is constructed in the best form; it is melodious, full of imagination, colorful, and its only drawback is its shortness. It is indeed seldom that a reviewer expresses the wish that a composition might be of longer duration; the contrary is often the case. The Borowski quartet could have been repeated to the enjoyment of the huge audience, which acclaimed the players as well as the composer at its conclusion. So insistent were the plaudits that after returning several times to the stage the Gordon Quartet granted an encore, playing the Scherzo from the Ravel Quartet.

### PEOPLE'S SYMPHONY ORCHESTRA

The People's Symphony Orchestra presented its regular monthly program at the Civic Theater, on the evening of February 15, with the assistance of two soloists—Augusta Dürchane-Siroky, soprano, and Jerome Siegan, pianist. Substituting on short notice for the scheduled pianist, young Siegan gave a praiseworthy account of the Rubinstein D minor Concerto. He showed unusual talent which is being conscientiously

(Continued on page 36)

### Gallo's Pagliacci On Screen Well Received

A large and representative audience, including many operatic and concert singers, attended the premiere of Fortune Gallo's film version of *Pagliacci* at the Central Park Theater on February 20. Previously there had been excerpts from various operas participated in by Metropolitan and Chicago Opera stars, but to Mr. Gallo goes the credit of presenting the first entire opera on the

screen. And it was not surprising, therefore, that he chose *Pagliacci*.

The Leoncavallo vehicle is tuneful, not too long, full of action and colorful in setting. And in portraying this, Mr. Gallo has been most successful. The chorus moves about naturally and sings well (in Italian) and there is a quintet of rather well known singers: Nedda (Alba Novella), Canio (Fernando Bertini), Tonio (Mario Valle), Silvio (Giuseppe Interrante) and Beppe (Francesco Curci), most of whom have sung at the same theater with the San Carlo Opera Company. Besides this there is an orchestra of sixty picked players from the former San Carlo, Metropolitan and other orchestras, under the direction of Carlo Peroni, also of Mr. Gallo's old operatic forces.

The performance was remarkably smooth. The singing at times seemed almost as coming from the stage and at other times was too much magnified. Mario Valle seemed to make the best impression vocally, but that might also be a matter of taste. The main thing is that Mr. Gallo's first try at opera on the screen proved most successful, making allowances for certain technical deficiencies, and argues for other operas being similarly transferred to the screen.

### Nellie Melba Passes On

**One of the Greatest Sopranos in History Dies in Australia—Beloved All Over the World—Her Career Unusually Brilliant**

Dame Nellie Melba, one of the greatest sopranos in history, died in Melbourne, her native town, on February 23, after an illness of several weeks.

Mme. Melba was born at Burnley, near Melbourne in 1861; her maiden name was Mitchell, and in 1882, she became Mrs. Charles Armstrong. The name Melba was adopted by the singer in honor of the city of her birth. Her first appearance as a singer was in a performance of *The Messiah* in Sydney in 1885. The next year she made a London debut in concert; this convinced her that she needed further study, and she placed herself under the guidance of the famous teacher, Mathilde Marchesi.

In 1887, Melba appeared as Gilda (*Rigoletto*) at La Monnaie in Brussels and was immediately acclaimed as one of the greatest coloratura singers. The following spring she appeared at Covent Garden, London, with phenomenal success. Then followed appearances all through Europe, the diva meeting everywhere with remarkable success. Her American debut took place in 1893 at the World's Fair in Chicago, after which she appeared for many seasons in leading soprano roles at the Metropolitan Opera House in New York, sharing honors with Marcella Sembrich and Emma Eames. Probably the only failure in Melba's career took place when she attempted the role of Brünnhilde in *Siegfried* at the Metropolitan on December 30, 1896.

Dame Melba's voice, which ranged from B flat to F in alt, was of extraordinary beauty and purity, absolutely even and full in all registers, and exceptionally powerful for a coloratura. It had a unique metallic quality, but the metal was gold. Her coloratura was perfect and effortless and her trill had the genuine throb which is characteristic of a bird.

### Reiner and Germani to Fill Curtis Posts

Josef Hofmann, director of the Curtis Institute of Music, has confirmed the report that Fritz Reiner, conductor of the Cincinnati Symphony for many years, will become head of the orchestra department of the Curtis Institute and conductor of the Curtis Symphony Orchestra next season. Emil Mlynarski, the present incumbent, will return to Warsaw at the request of the Polish government to resume his position as conductor of the Warsaw Opera, from which he was granted a two-year leave of absence.

Fernando Germani has been appointed head of the organ department to succeed the late Lynnwood Farnam. Mr. Germani, who is only twenty-five, is probably the youngest artist ever to hold such a position at the institute. Already, however, he has won recognition as a concert organist, both in this country and in Europe. At the age of fourteen Mr. Germani was appointed official organist of the Augusteo Orchestra of Rome, and his career since then has been consistently successful. He made his American debut in 1928, following his success in New York and Philadelphia with a transcontinental tour.

### Schwanda for the Metropolitan

We learn that the Metropolitan Opera Company is to add Schwanda to its repertoire next season. This is the famous folk opera by Jaromir Weinberger, the full title of which is *Schwanda der Dudelsackpfeiffer*; in other words, Schwanda the Bagpipe Player. Weinberger was born in Prague in 1896. One of his teachers was Max Reger, and in 1922 he was professor of composition and head of the theoretical department of the Ithaca (N. Y.) Conservatory. Schwanda was first given at Prague at the Prague National Theater and has since been played all over Northern Europe.

### Philadelphia Orchestra Gives "Eroica" Symphony

PHILADELPHIA.—The Beethoven *Eroica* Symphony opened the Philadelphia Orchestra programs of February 20 and 21, under Ossip Gabrilowitsch as conductor, who gave to it one of the finest readings heard here for some time. The opening movement was a real "con brio" with every detail carefully worked out and projected. The Marcia Funebre was highly effective in its solemn beauty. The Scherzo was sparklingly vivacious. The orchestra played splendidly throughout, and the audience was unusually enthusiastic at the close, recalling Mr. Gabrilowitsch many times.

Mieczyslaw Munz, pianist, was the soloist of the evening, playing the Liszt Concerto No. 2 in A major. The tremendous technical difficulties were surmounted with amazing ease by Mr. Munz, and his tone was of great beauty in the melodic passages. He was enthusiastically applauded and recalled.

Casella's *Serenata* for small orchestra received its first Philadelphia performance at these concerts and proved, for the most part, to be very enjoyable. It is quite modern in much of its harmony, and very interesting. There are five parts—Marcia—Notturmo—Gavotta (for wind instruments)—Cavatina (for string instruments) and Finale. Of them all, the Notturmo is most beautiful, especially in the far away sound of a Sicilian-like song beautifully played by the muted trumpet.

M. M. C.

### Emil Herrmann En Route

Emil Herrmann, violin dealer, sailed from Germany last week on the S.S. Europa and is scheduled to arrive in New York next Tuesday, March 3.

### Another Overcapacity Audience Greet McCormack's Second New York Appearance

John McCormack gave his second and final New York recital of the season at Carnegie Hall on Sunday evening last. The house was sold-out a week in advance, with extra chairs being placed in every available space on the stage, in the boxes, orchestra and balconies. The event was a gala one with the famous tenor being in the best of vocal form and the audience, thoroughly under the spell of McCormack, breaking this spell frequently to manifest delight and appreciation of his superb art. The New York concert, after which the tenor planned to leave for the Pacific Coast to join his family for a vacation before concertizing there, followed a series of equally triumphant appearances, particularly in Boston, where he gave two sold-out appearances in Symphony Hall within fourteen days, and also in Chicago. In the latter city, he sang to packed audiences in the Civic Opera Auditorium twice within three weeks. Brooklyn, too, gave him an ovation recently on his return to the Academy of Music, all of which goes to prove there is no one who has such drawing capacity as John McCormack—and his art seems ever on the increase.

## Robert Goldsand Repeats Brilliant Success at Second New York Appearance

It is good to be able to welcome Robert Goldsand, young Viennese pianist, into the fold of the truly significant exponents of the keyboard.

His recital in Carnegie Hall on February 22—Goldsand's second appearance here during the present season—confirmed brilliantly the impressions created by him at his previous concert. Again he held his hearers intensely and delighted them with the performance of the following highly representative program:

Toccata and Fugue, D minor, Bach-Tausig; Minuet, Mozart; Sonata, opus III, Beethoven; Variations, Paganini-Brahms; Variations on a German Folksong, Chopin; Cordoba, Albeniz; March, Prokofieff; Carillon, Casella; Jongleur, Toch.

One does not dwell unduly these days upon the technic of pianists, for most of the good ones possess a high order of execution; but Goldsand's powers in that regard approach the phenomenal. Aside from speed, agility, endurance, and brilliancy, this player has also the rare ability to make his mechanical prowess seem effortless, and to embody it so smoothly with the musical part of his delivery, that the Goldsand technic appears to be an integral part of his interpretation. In addition, he tones down his mechanics so delicately at times, that he effects a dazzling lightness and a

fluttering pianissimo the like of which one does not remember to have heard since the time when De Pachmann was at the top of his glory.

However, much more important than Goldsand's astonishing fingers and wrists, are his searching musical insight, and his qualities of taste and style. He finds the right atmosphere of dignity for the classics, with the same sure sense that enables him to give sensuous color, rhythmic charm, and impetuous urge to such works of the moment as those by Prokofieff, Casella, and Toch.

A reflective affiliation with everything he plays, a deep analytical approach, and an appealing touch of poesy, keep the fancy of his listeners engaged every instant during the musical ministrations of this remarkable Robert Goldsand.

He is unquestionably one of the great "finds" in the present ranks of the younger pianists, and one who may be said to have achieved the dizziest heights even at this early stage of his career.

The audience, a very large one, was won completely by the art of Goldsand, as well as by his reserved bearing and fine unaffectedness, and rewarded him with the warmest kind of applause, which captured a string of encores, received joyfully and resoundingly.



## Vienna's Worst Season in History

**Fewer Star Attractions Give Young Artists a Chance—Strauss Conducts Don Giovanni on Mozart Anniversary—Old Operetta Unworthy of Revival—State Music Schools' Decline — Two Orchestral Novelties Please — Monteverdi's Orfeo Given Concert Performance Under Heger—Rosenthal Enthusiastically Welcomed After Long Absence**

VIENNA.—The prophesied worst season in history has come true, proved by a reduction not only in attendance at, but also in the number of concerts. They are fewer and farther between now, but still go on at a ratio of about two dozen a week in Vienna; while in Berlin the same period—according to statisticians—shows an average of only about fifteen. What has really and perceptibly diminished is the number of big concerts. The societies are carrying out their programs scheduled, often in unjustified optimism, months ago, and only a few of them have made cuts in the number of their enterprises. But the "star" concerts have fallen off in number in an almost alarming way. With the big artists idle or busy elsewhere, the day for the small fry is here, and they are still increasing.

### CELEBRATING MOZART

The Staatsoper continues with its scheduled program at a slower pace than originally promised. The novelty expected for New Year's Eve was Richard Heuberger's Opernball, a thirty-year-old operetta; it, however, was not produced until the middle of January, and the premiere, most unfortunately, almost coincided with Mozart's birthday, which was commemorated with a performance of Don Giovanni, under Richard Strauss' baton. Hardly a festival production, with Mahler's ancient scenery, and with a guest singer called in at the last moment to fill a gap in the cast. Little or no rehearsing had been done; Strauss is not a fanatic on that score and he can afford to improvise, for the result is always marvellous when a great conductor and a great orchestra like the Philharmonic meet. The orchestra contributed the festive air to the evening; but it was not a Mozart festival worthy of the capital of Mozart's native country.

### LOVE'S LABOR LOST

If rehearsals had been stunted for Mozart, they were lavishly bestowed on Heuberger's operetta. No effort was spared to make Opernball a great production. Clemens Krauss conducted, Wallerstein directed the stage, Toni Birkmeyer the ballet, and Alfred Roller supplied gorgeous and costly settings. Yet the result did not justify the effort.

Heuberger, Viennese composer-critic of the last century, friend of Brahms, composer of forgotten operas and orchestral and chamber works, and successful only with one operetta, seemed out of place in our luxurious national temple of grand opera. In Opernball he is at best a tasteful imitator of Johann Strauss' Die Fledermaus, even down to the plot and dramatic situations. And whether even this charming operetta of the great Johann should be admitted to operatic honors is a question open to discussion, on ethical grounds, and still more on practical grounds. For even our greatest operatic singers are incapable of becoming musical comedy artists overnight. They labored heroically to be funny, but the result was mildly boring. Lotte Lehmann, the incomparable Wagner singer, was helpless in operetta, and so were Margit Angerer, Wanda Achsel, Karl Hammes, Erich Zimmermann, and the others. Only Adele Kern, a graduate from ballet ranks, was in her element as Henri, and Leo Slezak, a pitiful sight in the role of a henpecked husband, has at least learned to be a comedian since he has ceased to be a heroic tenor with a voice. On the whole this invasion of operetta into our Staatsoper was not a happy experiment, and apparently, not even a lucrative one.

### STATE MUSIC SCHOOLS CRITICIZED

The Staatsoper's excursion into operetta started a slight press opposition to Clemens Krauss—an opposition all the more felt since it is the first one which he has encountered since taking a firm hold of the opera's directorship. Almost simultaneously the public eye was turned on those other state institutes of music, the State High School and the State Academy of Music. They have been a source of dissatisfaction with the serious public for some time past, but now things have come to a crisis. These institutions, where world-famous artists like Leschetizky, Busoni, Sauer, Godowsky, Sevcik and others of similar importance once worked and attracted throngs of international students, seem in danger of deteriorating into purely local affairs. The celebrities among the faculty have left or died, and the newcomers are largely mediocrities, and at any rate far from famous.

What is really going on behind the scenes is not easily discernible by the outsider, but

a sensational article in a Viennese daily has thrown a bright light on conditions by quoting facts and figures. It asserts that the average salary paid to the faculty members runs between thirty-five and sixty dollars per month. That alone explains the absence of important musicians from the board; but the paper in question—Der Tag—goes further by stating that great teachers are excluded by the government on racial grounds, and incapable musicians with high connections are foisted upon the Academy faculty instead.

### THE NEW VIENNA CONSERVATORY

While the State Academy languishes under government control, the Neues Wiener Conservatorium, a private institution, is more elastic and active. Professor Josef Reitler, a well-known critic, is at its head. A pet hobby of his at first, it has grown beyond expectations and is today a serious rival to the State Academy. Its faculty includes the best available Viennese forces, and the results are excellent. A production of the opera class, under Professor Rudolf Nilius' baton, with Hans Duhan, from the Staatsoper, as stage manager, proved a stimulating experience. We heard a number of remarkably beautiful voices, whose owners were, for the most part, splendid actors as well.

### ORCHESTRAL CONCERTS

Richard Strauss conducted the sixth in the series of Philharmonic concerts, and drew a sold-out house. Outwardly more calm than ever, his presence magnetized his orchestra and made them give of their best in Haydn's E flat major symphony and in Liszt's Faust symphony. At the Konzert Verein, Leopold Reichwein, who conducts without a score, continues his series with at least one novelty on each program. The last contained Erich W. Korngold's piano concerto, played by Paul Wittgenstein, for whom the effective work is written, and Christmas, a symphonic poem by Jaromir Weinberger. It was he who wrote that

immense operatic success, Schwanda, and he speaks much the same language in his purely orchestral music, naive and melodic Slav motives are his subject matter, relieved by occasional lapses into impressionistic moods, and bedecked in brilliant and sumptuous orchestral colorings.

Martin Spanjaard concluded his orchestral cycle with Mahler's fourth symphony and was again very successful. Ludwig Willner, the grand old man, was his soloist, once more reciting Schilling's Hexenlied with that sincere and deep pathos which is no longer of this period, but for all that more lofty and lovable than ever.

### THE FIRST OPERA

To Robert Heger we are indebted for the rare experience of hearing Monteverdi's Orfeo, in the choral series of the Gesellschaft der Musikfreunde. It is the first real "grand" opera, and as such a monument, but beautiful and inspiring enough to stand on its own merits without the attached historical interest. What a genius, this court conductor to his Highness the Duke Vincenzo of Mantua! How much of his music is still modern to our ear, and what a surprise to find in it something akin to Wagner's Leitmotif.

Karl Orff is the author of the new edition which we heard—his second one, by the way. His was the work of deciphering and completing Monteverdi's notation, of the bass as well as often of the melody, and of transcribing the music from Monteverdi's orchestration (he demanded nothing short of two organs, two pianos, five trombones, lutes and other now obsolete or rare instruments) into our modern orchestral possibilities. Robert Heger gave a beautiful realization of what was one of the most interesting musical experiences for many years.

### RECITALS

Mario Cusmich, Italian basso cantante, who looks back upon a successful career on the lyric stage of his native country, gave a concert with a big and taxing program, covering many styles. Though hampered by indisposition, he proved himself an artist of great accomplishments with a wide linguistic and a considerable emotional range, and reaped the applause of a full hall.

Hedda Kux, Viennese exponent of Lieder, is at her best in songs of lyric and whimsical mood. She has developed enormously since we heard her the first time a few years ago, and is well on the way to a big career. Ruzena Herlinger, the popular Viennese soprano, gathered her many friends for her annual recital with a mixed program, this time free from the modern specimens of which this singer is known as an exponent.

## Reviving Rome's Ancient Glory

**Becoming Real Capital of Italy for First Time—Art and Music Benefit—Augusteo and Opera the Chief Pillars of Musical Life**

ROME.—Probably few people in America realize what is happening to Rome; just as few as know what is happening to Moscow, although the newspapers have not been chary of comment on both cities. But reading the day to day news about a place does not give you the complete picture; we have forgotten the background before a new figure or a new event looms on the scene.

No one can think of Rome today without thinking of Mussolini, and Mussolini is viewed in relation to Italy as a whole, or even Europe as a whole. But Mussolini's influence, aside from its purely political aspects, is primarily local, and cannot escape even the most casual visitor who has ever been in Rome before. Even the tourist—a rare bird this winter—who takes almost everything that Mr. Baedeker tells him for granted, cannot take for granted all that he sees today: these clean streets; this heightened renaissance architecture; these illuminated fountains; this brilliant display in the shops; these snap-drilled traffic policemen; this air of cosmopolitan bustle.

Whatever you may think of Fascism, it is obvious that one-man government has wrought a transformation which has every sign of permanence, and which cannot but impress the foreigner. However, it is being achieved, there is no doubt that, so far as Rome is concerned, Italy and the world in general will be the richer for what is happening today.

The truth is that Rome, for the first time in this modern era, is becoming truly the capital of the country. It has always been a place of pilgrimage, a Mecca for poets and sightseers, and it has been conscious of its part; but today for the first time it is conscious of its beauty and its potential importance to the modern world.

Italy, like every other country is affected by the financial crisis, of course; its government is probably more put to it, even than most others, to make ends meet. But in Rome there is little outward evidence of depression. People are at work, at work even though the work be unproductive in

the narrow sense; someone at the top realizes that money in order to be available must be spent, and the people kept at work. So "unemployment" in Italy is responsible for the speeding up of public works; in Rome it is uncovering new treasures of the past. Excavations are going on apace, slums are being cleared to set free the great monuments of antiquity, ancient forums, markets, theaters, are laid bare—things which are bound to bring thousands of tourists to Rome as soon as Wall Street recovers from its nightmare.

Rome, in short, is "boosting" itself as much as any middlewestern Main Street town ever boosted itself, and with remarkable success. Italians are flocking to it as a residence, and as a promising place of business. Mussolini has a new and magnificent plan of the ancient city. It is designed to hold two-and-a-half million people (it now holds less than one), and is to be the most beautiful and modern city in the world.

Now what will all this mean to music? A great deal, just as it must mean a great deal to art in general. Rome, under the new dispensation, is to become the real center of Italy—political, commercial and intellectual. Hitherto, Milan, Turin, Naples, Florence have outshone it in one way or another. Italy has never had its London, its Paris or its Berlin. Its artistic life has been scattered, fortuitous, uncertain. Now things are to be different. Rome has its Academy, with Marconi at its head, and a great work of scientific research is being organized. It has its national exhibition of modern art, which may assume the importance of a Paris "Salon;" it already has its Royal Opera House, which is trying hard to put the Scala in the shade. It has its subsidized Comedy; it has long had its Augusteo Concerts and its St. Cecilia Academy. It has, in short, a "plant" superior to any in Italy, a strong government to back it up, and it is discovering a tradition whose importance extends beyond the tourist trade.

## Stravinsky's Opera "Jazzed Up"

LONDON.—Igor Stravinsky had an excerpt from his opera Mavra "jazzed up" and recorded by Jack Hylton's band, while the composer was in London recently. Stravinsky was apparently intrigued by these British exponents of the art of jazz when he heard them a short time ago in Paris, and suggested that they should play one of his works. He then proposed to his young friend Leighton Lucas, who had been associated with him in the days of the Diaghileff ballet, that he should score some of Mavra in a jazz manner. The result, arranged for a band consisting of saxophones, sarrusophones, oboe, flute, strings and percussion, was conducted by Leighton Lucas and recorded by the Gramophone Company. J. H.

She sang as beautifully and with as much abandon as we have ever heard her, and received much applause.

Moriz Rosenthal, long absent from the Viennese concert halls, is making up for it by frequent recitals this season. For his most recent, Rosenthal combined with Arnold Rosé and Friedrich Buxbaum in Beethoven's Trio op. 97, and gave dazzling interpretations of the Chopin Sonata op. 58, Liszt's Mephisto Waltz and his own neck-breaking transcription of the Blue Danube. A full hall bestowed ovations upon him.

### VIENNESE PIANO NOVELTIES

Renee Gärtner, brilliant young pianist, and one of Mme. Hedwig Kanner Rosenthal's best artist pupils, devoted her recital entirely to music by contemporary Viennese composers. I heard a Prelude by Josef Marx, and Theme, Variations, Improvisation and Fugue by Wilhelm Singer, a new composer—brilliantly worked-out and highly inspired music—and the Procession Scene from Erich Korngold's Tote Stadt, transcribed for two pianos by Rudolph Nilius, and splendidly executed by Renee Gärtner and Mme. Kanner Rosenthal.

The Anita Ast Quartet, four charming and gifted young ladies, at their first concert of the season, repeated their fine interpretation of Debussy's Quartet, and, by way of novelty performed (from MS.) a new quartet by Max Ast—unproblematic and highly melodious music with a slight slavic flavor, and most effective. PAUL BECHERT.

Now Rome wasn't built in a day; nor is it being rebuilt in a day. It would be foolish to deny that culturally it is not organized in the sense that Berlin or Paris is organized. But it is on the way. I heard the Augusteo Orchestra twice, under Fritz Busch and Pierre Monteux (Molinari, the permanent conductor being in New York at the moment), and the quality of that ensemble has improved out of all recognition. The Augusteo Orchestra is today one of the great orchestras of Europe, and the standard of its programs is ahead of Paris, if not of London and Berlin. The Augusteo itself, by the way, is to be restored as a monument of antiquity and a new concert hall is to be built for the orchestra.

As for the opera, it is certainly impressive as a theater. The shabby old Costanzi has served as a mere shell for a sumptuous house with parked approach and an interior of picturesque effulgence. Its artistic director is Gino Marinuzzi, who in his younger years conducted Italian opera in Chicago. He shows, in his policy, a high artistic ambition and a healthy internationalism. The season opened, on the traditional St. Stephen's Day (after Christmas) with a newly mounted production of Puccini's Manon Lescaut, with Pampanini and Pertile in the leading roles; and since then Marinuzzi has brought out an ambitious Götterdämmerung, a less successful operatic version of Berlioz' Damnation of Faust, an excellent Ballo in Maschera, not to mention the usual Lucia, Aida and the rest. For the first time in nearly a century he is reviving Mozart's Figaro with an all-Italian cast.

He has a good ensemble of artists at his disposal; a young tenor named Masini is pointed out as the coming man in Italy, while Pertile continues to rank as the fine artist that he is. In Franci and Stabile, Marinuzzi has baritones of the very first order, and among the women are Mercedes Capris (coloratura), Pampanini (a great Covent Garden favorite), Elvira Casazza and other excellent artists. Above all, Marinuzzi has a splendid chorus and a fine orchestra.

Both Opera and Augusteo, then, are going to be worthy of the new Rome; and Santa Cecilia, the Società del Quartetto and that very active concert manager, Francesco Palotelli, are all doing their part to put Rome more definitely on the musical map. CESAR SAERCHINGER.



## Berlin Celebrates Mozart Anniversary

**Mozart's Operas Heard on the Stage and Over Radio—  
L'Africaine Revival Needed Better Singers—Disappointing  
New Work by Kodaly—Schönberg's New Suite Makes  
Stravinsky and Hindemith Sound Like Child's Play—  
Chicago Violinist as Composer-Conductor—Szigeti's  
Brilliant Performance of Casella Concerto—Louis  
Graveure's Recital an Event of the Season—  
American Women Gain Successes**

BERLIN.—The 175th anniversary of Mozart's birthday was celebrated in Berlin on January 27th, by a number of remarkable performances, not only in all three of the Berlin opera houses, but also in the magnificent new and up-to-date building of the Broadcasting Company. There Bruno Walter conducted an unusually fine performance of the Magic Flute, assisted by an excellent ensemble of singers, including Vera Schwarz Emanuel List and Joseph Schmidt. Otto Klemperer's production of Figaro at the Kroll Opera calls for more detailed notice. Though hardly any star singers participated, it was one of the most impressive performances within memory, owing to the perfect ensemble and the care given to every detail of the orchestral score. Irene Eisinger and Jarnula Novotona distinguished themselves in the parts of Susanna and Cherubino. Domgraf-Fassbänder's Figaro deserves especial mention; he sang well, and gave an unaccustomed note to Figaro, presenting him as a clever and energetic, yet plain man of the people, without the supple elegance generally given to the shrewd barber. Käthe Heidersbach and Fritz Krenn as the countess and count were more successful dramatically than vocally.

### REVIVAL OF L'AFRICAIN

A revival of Meyerbeer's L'Africaine met with only mild success. Grand opera of this type cannot dispense with first-rate singers, and these are lacking at present in the Municipal Opera. Mafalda Salvini as Selica, though dramatically impressive, was lacking from a vocal standpoint. Her partner, Carl Oehmann, as Vasco de Gama, on the contrary, was more impressive as a singer than as an actor. Hans Reinmar, as Nelusco, was by far the finest singer of the entire cast, and in fact the only one fully adequate in every respect to the demands of his part. Rosalind von Schirach, a promising newcomer this season, sang well.

**THE FLYING DUTCHMAN IN NEW DRESS**  
The State Opera produced Wagner's Flying Dutchman with new scenery and a new cast. Erich Kleiber, the conductor, had taken considerable pains in preparing it, with excellent results. The chorus, trained by Hugo Rüdel, did marvellous things, especially in the first scene of the last act. Herbert Jannsen, as the Dutchman, showed his exceptionally fine baritone voice, though this time he did not always make best use of his vocal powers. Delia Reinhardt's soprano is not powerful enough for the part of Senta, but within her limitations she

showed herself again an artist of remarkable ability. Emanuel List's Daland seemed at times almost too realistic. The new scenery by Oscar Strnad was very effective, especially in the difficult first and third acts.

### NEW WORK BY KODALY DISAPPOINTS

In Furtwängler's sixth Philharmonic concert a new composition by Zoltan Kodaly was heard for the first time. The Hungarian master's Summer Night is a kind of symphonic poem, smooth and melodious, but nevertheless a little disappointing in its sentimentality and loose construction—in short, not quite worthy of the composer of the powerful Psalmus Hungaricus. Gaspar Cassado, distinguished Spanish cellist, was soloist. He had chosen his own arrangement of Schubert's little-known sonata for the now forgotten instrument arpeggione. This rather unpretentious, though very melodious composition, with a modest piano accompaniment has been turned by Cassado into a cello-concerto with brilliant cadenzas added. Played by Cassado himself with his warm and beautiful tone and splendid technique, this modernized Schubert composition impressed the listeners considerably, though as a concerto its weakness was obvious. A magnificent performance of Tchaikovsky's F minor symphony gave weight to the otherwise rather light program.

### SCHÖNBERG PAINS THE CRITICS

The Berlin group of the International Society for Contemporary Music chose for its first program of the season compositions by three leading masters of modern music, Schönberg, Stravinsky and Hindemith. The interest of the numerous listeners was centered in Schönberg's new suite for wind instruments, strings and piano, op. 27, performed here for the first time. It is an extremely complicated composition in Schönberg's later style, founded on the ominous "twelve-tone" scale. It is impossible to prove its unfathomable intricacies at the first hearing, but this first impression was too disagreeable and even repulsive, to invite further research into the mysteries of Schönberg's new work.

The rest of the program seemed almost primitive in comparison with Schönberg's mathematical intricacies. Stravinsky's octet for wind instruments sounded like amusing popular music, and Hindemith's fourth string quartet, with its lively rhythms, its rollicking fugues and passacaglia seemed clear as daylight. Dr. Stiedry conducted a body of excellent players, giving the Schönberg suite with real authority. The Hindemith

with intermezzo was finely played by the Haveman Quartet.

### CHICAGO VIOLINIST IN TWO OTHER ROLES

Richard Czerwonky, from Chicago, who recently scored a success in Berlin as a violinist, has now given a second concert, in which he appeared as conductor and composer. In these three capacities he proved himself an all-round musician of talent and skill. As a conductor he impressed his listeners, especially in Dvorak's New World Symphony. As a composer, Czerwonky shows skill and experience. Clementine Sandhage was soloist in the Chopin piano concerto in E minor.

### SZIGETI'S BRILLIANT PERFORMANCE OF CASELLA CONCERTO

Hermann Scherchen, universally known as one of the most powerful advocates of modern orchestral music, conducted a symphony concert given by the Berlin Broadcasting Company. The first number of the program consisted of a couple of orchestral Etudes by Vladimir Vogel, played for the first time. They are mainly rhythmical studies, treating a funeral march motive and a scherzando motive, evolving out of these rhythmical formulas sound-patterns of a certain logical force and attractive color.

Alfredo Casella's new violin concerto also had its premiere on this occasion. It is less convincing than the austere Vogel pieces, despite, or perhaps just on account of, its abundance of orchestral colors, and variety of styles. The skill of Casella is shown in the delicate melodic line and the sometimes fantastic elaboration of the solo part; but the piece lacks continuity and unity of style, making it more like a fantasy than a concerto. Joseph Szigeti gave a brilliant performance of the very difficult solo part.

### GRAVEURE AND KREUTZER WIN LAURELS

Louis Graveure's song recital was one of the most enjoyable events of the entire season. A beautiful voice, a masterly command of vocal art, excellent musicianship and artistic individuality are combined in his singing. The artist was received with enthusiasm by an audience filling the Beethoven Hall to the last seat. His program comprised songs by Schubert, Brahms, Wolf and Strauss and a Russian group. He was excellently supported at the piano by Arpad Sandor.

Leonid Kreutzer gave his third piano recital with much success. A magnificently played Chopin program, including the F minor ballade, the Barcarolle, the C sharp minor scherzo and the Polonaise in A flat formed the climax of the concert. A charming Galuppi sonata, Mozart's A major sonata and Beethoven's op. 101 formed the first part of the program. A new composition, Hugo Leichtentritt's Theme and Variations for piano, op. 27, owes its first successful public hearing to Kreutzer's fine performance.

### AMERICAN WOMEN'S SUCCESSES

Adele Marcus, a young American pianist, received much well-deserved praise after her recital. She is not only a brilliant pianist, but possesses also the charm of youthful grace, delicacy and refinement, and considerable expressive power. Her playing of Chopin was especially enjoyable.

Antonia Brico, from California, was remarkably successful last season at her debut as an orchestral conductor. Her recent con-

### Soloists for Bach Festival

Soloists for the annual Bach Festival given by the Bach Choir, Bethlehem, Pa., are announced. On Friday, May 15, the featured singers will be: Ernestine Hohl Eberhard, soprano; Mabel Beddoe, alto; Arthur Kraft, tenor; and Charles Trowbridge Tittmann and Robert M. Crawford, basses. On the following day the soloists will be: Esther Dale, soprano; Amy Ellerman, alto; Mr. Hackett and Mr. Tittmann. Nine cantatas, seven of which are new to Bethlehem, will be sung on Friday; the Mass in B minor is Saturday's offering. The Bach Festival, Dr. J. Fred Wolfe, founder and sole conductor, has been for many years one of the most outstanding events of its kind in the country. The audiences at these festivals include music lovers from all over America and from Europe as well.

cert with the Philharmonic orchestra showed her skill to be steadily increasing. She chose two very difficult works, Brahms' third symphony and Strauss' Also Sprach Zarathustra. She also proved her skill in accompanying Eva Liebenberg, whose beautiful contralto voice was heard to advantage in two fine Handel arias, sung with orchestra.

### WEBSTER AITKEN'S RECITAL

Webster Aitken, youthful American pianist, showed considerable skill in his recital, and a brilliant and effective manner of treating the instrument. Beethoven's op. 101 and Chopin's twenty-four preludes were the chief numbers on his programs, and these very exacting compositions gave the player ample opportunity of showing his faculties of musical interpretation.

Boris Schwarz, a young Berlin violinist, gave a successful recital, pleasing his audience with his pure, sweet tone, elegant bowing, and real fiddler's temperament. He was excellently supported at the piano by his father, Joseph Schwarz.

The young French pianist, Daniel Eri-court, won considerable praise with his polished, brilliant and refined playing of Chopin, Albeniz and Ravel.

### HUGO LEICHTENTRITT.

### Attractive Programs at Seaside Festival

LONDON.—A music festival of unusual interest drew many English musicians to the south coast town of Brighton between February 16 and 20. The Municipal Orchestra announced such well-known names as Sir Henry Wood, Sir Landon Ronald, Sir Hamilton Harty, Dr. Vaughan Williams and Constant Lambert (whose popular Rio Grande is one of the chief attractions) as its guest conductors. The permanent leader, Jan Hurst, who, for many years, was the director of the Bath Municipal Orchestra in that city's famous old Pump Room, arranged a series of generous programs for the five concerts of the short festival, the chief soloists being the pianists, Solomon and Mark Hamburg, and Albert Sammons, violinist. J. H.

## Foreign News in Brief

### LA SCALA PRODUCTION TO BE REPEATED AT COVENT GARDEN

LONDON.—Giacchino Forzano, stage director of La Scala at Milan, has been invited to produce La Forza del Destino at Covent Garden during the coming grand season. He is expected to repeat as far as possible the production which he designed at La Scala for Toscanini. J. H.

### SUCCESS OF MONTEMEZZI'S NEW OPERA IN MILAN

MILAN.—The composer of that popular opera, L'Amore dei Tre Re, had a conspicuous success with his new work, La Notte di Zoraima, which was recently produced for the first time at La Scala. Based on a libretto by Mario Ghisalbetti, the opera covers a dramatic episode in the history of the conquest of Peru by the Spaniards in 1500. A.

### NEW ORCHESTRAL AND CHORAL MUSIC

BERLIN.—The publishing firm of Bote & Bock are announcing the forthcoming publication of a number of new big works for orchestra or choir or both. Richard Strauss' Song of Austria (premiered at Vienna last year) is being published both for orchestra alone and for chorus with orchestra. Karl Marx has written a new piano concerto, to be played by Edwin Fischer. Hugo Herrmann has written a cembalo concerto for Alice Ehlers. Rudolf Senger has compiled an Offenbach Suite, to be used either for ballet purposes or as an orchestral piece. Otto Besch has composed a new cantata entitled Advents-Kantate, Vladimir Vogel has written Two Etudes for orchestra, and Hans F. Redlich a cycle for baritone voice and five instruments entitled Slovak Songs. The Di-

vertimento Musicale by Leopold Mozart, Wolfgang's father, has been revised and arranged by Erich Kleiber, who will produce the piece at one of his symphonic concerts at the Berlin State Opera. T.

### MARIETTA AMSTAD'S ROMAN SUCCESS

ROME.—Marietta Amstad, well-known soprano, was heard here in a very successful recital of ancient and modern carols at the Scala Capiznicchi in the Christmas season. Directly thereafter she engaged upon a concert tour in conjunction with Alice Ehlers, harpsichordist, visiting France, England and Germany. D. P.

### AUSTRIA'S HAYDN FESTIVAL FOR 1932

VIENNA.—For 1932 the Vienna Opera is reported to be planning a great Haydn-celebration in connection with the composer's 200th birthday. The scene is to be Eisenstadt, the small Austrian residential city of the Princess Esterhazy, for whom Haydn served as court conductor. B.

### BRUCKNER FESTIVAL FOR VIENNA

VIENNA.—The International Bruckner Society has decided to hold its second festival at Vienna, in September 1931, combined with a general meeting of that society. Vienna was chosen in preference to Cologne which had made an offer for the festival. Franz Schalk is to be the festival conductor. The old organ of the Catholic church at St. Florian, Austria, where Bruckner lived and

worked as organist, will be completely reconstructed and modernized. On January 28th, it was heard for the last time in its present, original state, and the concert was broadcast by the Viennese Radio. P.

### VIENNA OPERA GETS NEW BALLET MASTER

VIENNA.—Toni Birkmeyer, principal dancer of the Vienna Opera's corps de ballet and well known in France, England and America from his guest tours (he visited America last year with Charles B. Cochran's Revue) has been appointed maitre de ballet of the Staatsoper, to succeed Bronislava Nijinska who broke her contract and left Vienna some months ago. Max Terpis, formerly of Berlin, will stage a ballet at Vienna in the spring, as guest. P. B.

### OPERA FLOURISHES IN MONTE CARLO

MONTE CARLO.—Mary Garden and Feodor Chaliapin are among the many well-known singers who are to be heard at Monte Carlo during the current season. The enterprising conductor of this popular Riviera opera house is Raoul Gunsbourg. He announces two interesting productions. The first, a novelty by Eugen d'Albert, is called Terra Baixa, and is written on a Catalan subject. Rimsky-Korsakoff's Scheherazade will also later make an exceptional attraction. H.

### STRAUSS TO VISIT FINLAND

HELSINGFORS.—An unusually interesting event is announced to take place in Helsing-

fors in the near future, when Richard Strauss will conduct two of his operas here for the first time. Strauss, who has been wintering in Vienna, is at present fulfilling his fifth and last season under contract with the Austrian State at the Vienna Opera House. D.

### SCALA ORCHESTRA TO GO ON TOUR

MILAN.—The orchestra of La Scala in Milan will make a tour in the spring which will include London, Paris, Brussels, Berlin, Vienna, Munich, Budapest, Prague, Dresden, Cologne, Frankfurt and nine other German cities. They will be under the leadership of their conductor, Maestro del Campo. The tour will start at Verona, where the orchestra will play for the opera festival to be given in the open-air theater. R.

### YOUNG VIENNESE SINGER FOR COVENT GARDEN

LONDON.—New names are continually being added to the roster of artists to appear in the next season at Covent Garden. The latest newcomer announced is Margit Angerer, a young Viennese soprano, who has been specially engaged to sing the role of Octavian in Der Rosenkavalier of Strauss. J. H.

### SWISS COMPOSER HONORED IN HIS HOME TOWN

GENEVA.—A big success was won by Charles Chaix when his Symphony in C major, op. 8, was played by the orchestra of the Suisse Romande here under Ernest Ansermet. A well-constructed, melodious work, it received instant recognition. The composer, who is a professor at the Geneva Conservatoire of Music, is a disciple of Vincent d'Indy. G. P.



## John McCormack Sings Second New York Recital

### House Sold Out a Week in Advance—Every Available Space in Carnegie Hall Used for Extra Seats—In Excellent Voice

Prior to leaving for the Pacific Coast, where he will join his family for a short vacation, John McCormack, the genial tenor, captivated a capacity audience at Carnegie Hall on Sunday evening, February 22. Every available bit of space was filled and the huge audience gave McCormack a welcome which must have warmed the cockles of his heart.

With Edwin Schneider, his faithful accompanist of many years, the tenor received a hearty round of applause when he first appeared to sing *O Sleep, Why Dost Thou Leave Me?* (Semele) Handel and *Sentirsi il petto Accendere* (Artaserse) Vinci, which at once showed him to be in the best of voice. These were delivered with dignity of style and a purity of tone which quite swept the audience off its feet. This program, incidentally, was almost entirely sung in English and such English! Every single word could be heard in all parts of the house, so crisp and clean cut was his diction. Other numbers were *Memnon*, Arthur Foote; *Good Night Dear* (old lute melody), arranged by Bunten; *An Old Sacred Lullaby* (from the German) arranged by S. Liddle and *When Night Descends*, Rachmaninoff. These were exquisite in mood and contrast and were beautifully interpreted by McCormack. Following the intermission, came the ever popular Irish folk songs: *The Bard of Armagh*, arranged by Dr. John Larchet; *The Garden Where the*

*Praties Grow*, arranged by S. Liddle, which brought down the house, and Kathleen Mavourneen, J. N. Crouch, also a favorite. After this came a series of encores, all of which aroused due enthusiasm. The final group, repeated by request, contained: *What an Irishman Means* by Machree, Ernest Torrence; *The Fairy Tree*, Vincent O'Brien; *Far Apart*, Edwin Schneider, and *The Prayer Perfect*, Oley Speaks. Again more encores!

It is needless to go into a lengthy description of the art of McCormack. It is always superb, and his tremendous popularity seems ever on the increase. Perhaps this is because John McCormack caters to the taste of everyone. He does full artistic justice to the *Lieder*, the French, Italian and Russian schools, as well as being expert with the folk songs of Old Erin and others in our native tongue. The two recitals each which he has given in New York, Boston and Chicago, as only one example, have been completely sold out in advance of the concerts. Even in these hard times McCormack's followers seem to pay smilingly to hear him.

Alfred Boyington, violinist, the assisting artist, was well received. He has a fine tone and plays with style and taste. Nor did the audience forget Mr. Schneider's musicianly accompaniments and his charming song, *Far Apart*.

### Gertrude Wieder Engaged for Europe

Gertrude Wieder, contralto, whose New York debut on December 29 excited unusual interest and enthusiastic press comment, has



GERTRUDE WIEDER,  
contralto, whose artistic singing has aroused  
wide interest.

been engaged for concerts in Stockholm, Vienna, Berlin and London during April, May and June. In Europe Mrs. Wieder is under the management of Dr. deKos and for America she is handled by Richard Copley. Her next American appearance is on March 5 in Boston, and her second New York recital will take place on October 26.

### 87 Years Old and Sings in Church and Concerts

Grandma Wright (Mrs. Henry Clay Wright, of Austin, Tex.), took her first vocal lesson when eighty years old, from Ida Haggerty-Snell of New York. While studying she gave a concert and also sang over the radio. Her voice was heard by a lady in Chicago, who later made the trip to Austin, Tex., to see and hear the little

woman. She is small, weighing less than one hundred pounds; is mentally and physically active, and says that singing has prolonged her life. Mrs. Wright is the only known person who had the courage to begin a career at the age of eighty. Among her friends she is known as "The Texas Nightingale." Her voice is remarkably sweet and full, filling large auditoriums. She recently gave a concert for a convention in Austin, and was praised for her singing. She writes to her teacher that she sings in church or concert every week.

Thus it seems that one is never too old to study vocal music. Mrs. Wright will be eighty-seven years old in March. At this age her voice is said to be fresh and youthful. There is no sign of age in pure tone. Garcia sang when he was over a hundred years old, and his voice was said to be still beautiful; the late Lilli Lehmann also sang beautifully in her eighties.

### Verdi Club Music and Drama

A particularly brilliant affair was the February 20 musical and dramatic matinee of the Verdi Club, Hotel Plaza, New York. It began with felicitous announcements and spoken interludes by president Florence Foster Jenkins, referring to the successful *Thé Dansant*, when a medal was presented by her to Gina Pinera; naming the unusual guests and singers of that occasion, calling attention to the annual grand ball of March 11, when *The Light of St. Agnes* is to be sung by Peralta, Diaz and others; to the several tableaux planned for that time, including *Jeanne d'Arc* and *The Indian Conference*, etc. She also introduced these guests of honor, all of whom rose in their boxes, several paying tributes to president Jenkins; Mesdames Cora W. Trow, Carlo Polifeme, Helen V. Boswell, Wm. A. Whiteford, Frederick M. Delano, Egbert G. Brown, George Lessey, Henry W. Phelps, Doré Lyon, Grace Doré and Frank Barrett, also Henri St. Amand, who will paint a portrait of the president's mother.

Dreda Aves, soprano, shared the musical program with Edward Ransome, tenor, both of the Metropolitan Opera. She sang *Ritorna Vincitor* with beauty and detail of expression; her songs included serious and semihumorous, as well as tender items, all of which made effect, bringing her encores. Edward Ransome sang *Celeste Aida* with genuine operatic style, *Quando la Serre* (Luisa Muller) with splendid high A and B flats, *Ah Ben Mio* (*Trovatore*), and encores, reaching two robust high C's in his

final contribution. Edwin McArthur played supporting accompaniments. Mme. Pilar-Morin talked about her Evening of Art and Music, and Bruce Adams gave two original sketches, *The Opera Lecture*, and another *Nonsense Piece* full of natural humor which were enjoyed.

The afternoon closed with a one-act play, *Humor* (Alice Gerstenberg), starring Joseph and Eilfrida Kirchoff and St. Clair Bayfield, the last-named giving a very clever personation of an eccentric chap; they won loud applause. The afternoon closed with reception by the president and officers.

### Indianapolis to Hear Pietro Yon

Indianapolis will hear Pietro Yon in a series of three organ recitals, March 5 and 6, the visit constituting the first concerts of a number he will present outside the metropolis this spring. The maestro's first appearance in the mid-western city this year will be at St. Joan of Arc's Church, to be



PIETRO YON

followed the next afternoon by a concert prepared especially for an audience of children. The third is a private recital at the home of J. K. Lilly of Indianapolis.

Immediately on the conclusion of his last concert, Mr. Yon will return to New York in time to appear at the auspicious musical services he has arranged as musical director of St. Patrick's Cathedral, for the Lenten Season. A devoted student of older liturgical music, the Cathedral's organist has revived for Lenten presentation some 15th and 16th Century masses and chants. Presenting these medieval selections unaccompanied by instrumental music, has done much to revive an interest in these pure music forms, and the throngs that attend pre-Easter music observances at St. Patrick's are testimony of the popular interest Mr. Yon has aroused by giving quaint and unusual church music.

Following Easter celebrations at the Cathedral, Mr. Yon will leave for a Southern tour, giving a series of recitals in the leading cities between New York and Mexico. Word comes from the Yon Studios in Carnegie Hall of a Dedication Recital in the late spring in honor of the huge organ he had installed last year. Well known people in the music and literary world will be invited. The lofty twin studios occupied by Pietro and his brother, Constantino Yon, will be thrown into a huge reception hall for the event.

### La Forge-Berumen Studio Notes

The La Forge-Berumen Studios, New York, were recently the scene of a students' concert. The audience overflowed the spacious studio and filled the halls adjoining. Phoebe Hall, pianist, opened the program. Nathaniel Cuthright, tenor, followed, and Marion Packard was his accompanist. Hazel Arth, contralto, sang next, then followed the second pianist of the evening, Edna North, and John Uppman, baritone. Lorna Doane and Virginia Dare Williamson, so-

### 5,000 Hear Schipa in Dallas

DALLAS, TEX.—Schipa sang Mignon recently to a capacity audience of over 5,000, creating a sensation. H.

pranos, sang several duets, and Harold Dart, pianist, played a miscellaneous group. Harrington van Hoesen, baritone, and Kathryn Newman, soprano, concluded the program.

Frank La Forge and a group of his artist-pupils recently appeared at the Bowery Mission, New York, in a program of La Forge compositions. Assisting Mr. La Forge were: Hazel Arth, contralto; Mary Tippet, soprano; Beryl Blanch, accompanist; Nathaniel Cuthright, tenor, and Harrington van Hoesen, baritone.

### Balokovic Returning After Successes Abroad

The striking camera study of Zlatko Balokovic which holds the front cover position in this issue of the *MUSICAL COURIER* has a lively news interest, for this volatile violinist is now nearing these shores aboard the Europa after a crowded season in the concert halls of Great Britain and the Continent. Before Christmas he had played thirty-one engagements in the British Isles. This included a Queen's Hall recital in London and an appearance as soloist with the London Symphony Orchestra, Malcolm Sargent conducting, at which Balokovic's playing of the Mendelssohn concerto aroused a furore. The violinist subsequently appeared with several of the most distinguished orchestras of the continent, and on the eve of sailing for this country gave a concert in Berlin at the Philharmonic which wound up his tour in a blaze of glory. It is the consensus of opinion that Balokovic has fulfilled predictions made early in his career that he was destined to occupy a place in the front rank of violinists.

### Werrenrath to Conduct Bach Work on WEA

The National Oratorio Society, Reinald Werrenrath, conductor, offered on February 22, for their regular Sunday broadcast over Station WEA, the second part of Saint-Saëns' *Samson and Delilah*. The soloists were: Paula Hemminghouse, contralto; Chester Ewers, tenor, and Edwin Otis, baritone. Next Sunday (March 1) Mr. Werrenrath will present Bach's *St. Matthew Passion*. The hour of these programs is from 1 to 2 p. m.

### Barre Hill Honored in Boston

Barre Hill, who scored heavily as Pelleas to the *Melisande* of Mary Garden with the Chicago Civic Opera in Boston, was much feted during his stay in that city. He was guest of honor at the luncheon given by the Boston Music Guild on February 5 and the following day he was similarly honored at the New England Club.

### Hurok Still Independent

While the N. B. C. Artists Service of the National Broadcasting Company from now on will book all the S. Hurok attractions, Mr. Hurok will remain independent and still keep his own office, having now more time to search for new talent, both here and abroad, and to develop it.

### Levitzi at Next Roxy Concert

Mischa Levitzi will be the soloist at the Roxy Symphony concert on Sunday morning, March 1. He will play the E flat minor concerto by Liszt. Other numbers on the program will include the Beethoven symphony No. 1, and Respighi's *Pines of Rome*.

### Kathleen Stewart on Atwater Kent Hour

Kathleen Stewart will play on the Atwater Kent Hour on Sunday evening, March 1.



MONDSEE

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Katherine B. Peebles, Chairman

(A tour visiting the shrines of music by private motor car, has been arranged before and after the session at Mondsee.)



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In again presenting John Powell for the Season of 1931-32, I feel that I am offering to the local concert managers one of the most dignified and important figures in the world of music.

Mr. Powell's recitals have always been distinguished musically, but his authoritative musicianship is supplemented by a sincere and ingratiating personality, and his interpretations have been particularly notable for warmth of feeling, and a sensuous beauty of tone which make his appearances interesting to, and successful with audiences.

All over the world John Powell has received the most exceptional notices from the great critics, but reprinted below are a few brief excerpts from the notices given following his appearances in Mecca Temple and Town Hall in January of this year.

WILLIAM C. GASSNER  
(The Concert Guild).

### IN RECITAL AT TOWN HALL January 22, 1931

A pianist of insight, feeling and infinite skill.—*N. Y. Telegram.*

Mr. Powell played with great devotion, sympathy, beautiful tone, and finished bravura style.—*N. Y. Sun.*

He played with feeling, a glowing technique and a manly sense of dramatic values.—*N. Y. American.*

Mr. Powell played skillfully and devotedly and gave an unusually interesting interpretation, clear in detail, and rhapsodically meditative in mood.—*N. Y. Herald Tribune.*

Strength and a certain splendor were in the playing of the Prelude, Choral et Fugue, of Cesar Franck.—*N. Y. Evening Post.*

### SOLOIST WITH MANHATTAN SYMPHONY ORCHESTRA January 11, 1931

Mr. Powell gave a brilliant rendering of MacDowell's concerto in D minor.—*N. Y. Evening Post.*

His excellent playing won warm recognition from his hearers.—*N. Y. Times.*

His technically deft fluent performance gave full due to the color and romanticism of the concerto, exhibited vigor when vigor was due, and the lightness and momentum necessary for the second movement.—*N. Y. Herald Tribune.*

This accomplished American pianist offered a temperamentally arresting delivery of the D Minor concerto by his eminent compatriot, MacDowell.—*N. Y. American.*



# JOHN POWELL

John Powell's reputation is international. On a recent European tour "there was immediate appreciation of his large gifts as a composer, his scholarly attainments due to his educational and cultural background, and the sensuous beauty of his tone, the eloquence of his phrasing and above all, the dramatic influence which grips and sways his hearers."

### EUROPE

John Powell at his second piano evening was interesting in his interpretations of romantic music. He has for it the right spirited style and joyous sonority. Also poetical feeling.—*Deutsche Allgemeine Zeitung, Berlin.*

John Powell introduced himself in his recital as a pianist of accomplished ability and artistic intelligence who approaches his problems with American energy and sureness of architectural grasp, and with indubitable sense for fluid and sonorous pianistic plasticity. His technique, which is distinguished by clarity and elegance is clean and cultivated to the point of virtuoso élan.—*Hamburger Fremdenblatt, Hamburg.*

A soulful pianist! Perhaps somewhat too soulful. His hand radiates Roentgen-light into Beethoven's Opus 111. Every nerve is exposed clearly and plainly, resounding with tonal beauty and splendor. There come moments when a Titan convulses the piano. One feels himself gripped.—*Rheinische Zeitung, Cologne.*

In John Powell one recognizes immediately the sovereign technician. A profound, because creative, artist.

His interpretation of the last Beethoven Sonata was filled with a glowing spirit of fire, which finally attained to an etherealized clarity. Chopin's Scherzo was thrilling, but also in the little American genre pictures of MacDowell and Mason, Powell gave proof of the most delicate artistic sensibility.—*Der Tag, Vienna.*

John Powell must be acclaimed for his superiority in control and spiritual penetration.—*Neue Freie Presse, Vienna.*

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## BEFORE THE NEW YORK PUBLIC

FEBRUARY 15

### Friends of Music

The Friends of Music presented a rather unusual program at the Metropolitan on Sunday afternoon, opening with an orchestral number, Beethoven's overture to Prometheus, beautifully played. Then Frederick Schorr, baritone of the Metropolitan, with piano accompaniment, was heard in four serious songs by Brahms, in which he revealed a wealth of tone, clarity of German diction and a dignity of interpretation which won him much favor from the large audience. The Coronation Mass of Mozart brought the following soloists: Editha Fleischer, Marion Telva, Frederick Schorr and Hans Clemens, each of whom did his solos skilfully and added to the tonal beauty, depth of musical import and complete balance of a work that is not frequently heard here.

### Mischa Elman

Mischa Elman attracted a large audience to his recital at Carnegie Hall last Sunday evening, and, judging from the vigorous applause which punctuated the proceedings, it was evident that his playing yielded the high order of musical enjoyment that one has come to expect from this master. Mr. Elman presented, as usual, a program worthy of his powers. With his sister, Liza Elman, a gifted pianist, the violinist played Beethoven's sonata in G, opus 30, in a performance marked by technical ease, musical feeling and a poetic understanding. Bruch's D minor concerto, in which he had the able assistance as accompanist of Carrol Hollister, Bach's Partita in E, the Ballade and Polonaise of Viouxtemps, which roused his audience to great enthusiasm, and Nin's Rapsodia Iberica, a soundly written and generally interesting work dedicated to Mr. Elman, comprised the balance of the printed program. But inevitably there were encores without number.

### Lillian Rehberg

The thirteenth concert of the Young American Artists' Series took place at the Barbizon Hotel on Sunday afternoon. Lillian Rehberg, cellist, presented the program, and won the enthusiastic approval of the audience for her artistic playing of numbers

by Sammartini, Tschaiakowsky, Cyril Scott, Ravel, Faure and Boulanger. Gregory Stone was the accompanist. Miss Rehberg has concertized in many of the important cities of the middle west, and also has appeared as soloist with the Chicago Symphony Orchestra.

These Sunday afternoon concerts are given under the auspices of the National Music League.

### Philharmonic-Symphony

The program for the Philharmonic-Symphony Society concert at Carnegie Hall on Sunday afternoon was the same as that given at the Students' Concert the previous evening. Heinrich Gebhard, pianist, again was enthusiastically received as assisting artist, playing in a brilliant and musicianly manner Loeffler's A Pagan Poem. This work also was given at the Thursday and Friday concerts of the Philharmonic, and a detailed review of it will be found in this department under date of February 12.

### Myra Hess

The proof of the pudding is in the eating, so they say. The proof of an artist's popularity is in the audiences drawn. It is true that there are various types of audiences, but limiting ourselves at this time to audiences who would attend the recital of a serious pianist, the conclusion, on seeing the mob which heard Myra Hess's recital at Town Hall on this afternoon, would attest to the fact that Miss Hess is a very popular pianist. Incidentally, she is also a great one. It is a rare sight to see a crowded stage at the usually lonesome Town Hall, but Miss Hess has the power to do just such a thing.

The English artist chose for her program two little sonatas by Scarlatti, the sonata in G by Mozart and that in F minor Op 5, by Brahms; Schumann's Papillons and shorter pieces by Ravel, Debussy and Albeniz. It seems superfluous, at this time, to go into long details about the art of Miss Hess. But the impression which is accentuated each time we hear her is, that Miss Hess plays the piano because she loves it with all her might, and her chief aim and preoccupation is to give to her listeners a true insight and understanding of the music. Hers is not a technic acquired merely for display;

it serves a very definite purpose in being the means to conveying musical ideas and atmospheres. That is why when Miss Hess plays two such delightful things as the Scarlatti sonatas, and then follows with Mozart and Brahms she carries one through each musical period with exactness, precision and satisfaction.

Miss Hess played the Brahms sonata with sweep and titanic power, especially in the Retrospect and the finale Scherzo. Brahms wanted to say much in this sonata; Miss Hess got out of it every ounce of that surging, forceful, romantic and passionate cry of the young Brahms.

In the Schumann Papillons she became again the sensitive, poetic, graceful, lilting Miss Hess, who can play subtly when it is needed, and, again, can be the conqueror of the difficult Triana.

Those pessimists who feel that the day of pianists have waned should look about them before making such prophecies. The fact is, that when an artist is great there is no death.

### Roxy Symphony

The sixth Dollar Symphony Concert was held at the Roxy Theater on Sunday morning with a large audience in attendance. Besides its regular conductor, Erno Rapee, there were several visiting conductors whose contributions added to the general high standard of the concert. These were Henry Hadley, who conducted his own Lucifer, a colorful tone poem; Ernest Schelling directing the orchestra of 200 in Liszt's Les Preludes, and Father Finn, head of the Paulist Choristers, who were heard in choral numbers.

Mr. Rapee conducted the Marriage of Figaro overture and the Ravel Bolero, repeated by request. The choristers were heard in a capella numbers by Palestrina and the Brahms Lullaby, the solo part of which was beautifully done by Master Francis Maher. Then the Mediaevalists sang two songs of the Tudor period by Thomas Morley and John Wilbye, the choristers and the Mediaevalists joining in Gounod's Jerusalem.

### FEBRUARY 16

#### Reinold Werrenrath

Slipping into the concert hall to hear a Werrenrath recital is not unlike slipping into an old bookshop, whose proprietor is proud of the strange and unusual volumes he has gathered. He holds them close before he parts from them, and so it seems that Werrenrath has taken unusual songs



RAPHAEL BRONSTEIN,

photographed with one of his gifted pupils, Noah Alter Bielski. This boy prodigy will be a feature of the program to be given by students and artist students of Mr. Bronstein at the Washington Irving High School on the evening of March 8, a concert to which admission cards are not necessary. The young violinist will be heard in Beethoven's concerto in D major and will be accompanied by the Raphael Bronstein String Orchestra. The orchestra also will play music by Mozart, in addition to which there will be a diversified program of solo numbers by Bronstein pupils. Ariel Rubinstein will be at the piano.

from many far places, and steps to the stage proud of his find, and willing to share it. His recital at Carnegie Hall on Monday found him in excellent voice, and found him the skilful interpreter, the sensitive musician he has always been. It is good to hear a singer whose imagination is the product of a keen intelligence, and who, aside from being an expert singer, makes what he sings a living picture.

There were lieder of Hugo Wolf, Franz, Rubinstein, and Sinding, and contemporary Danish songs. These were followed by three South African Songs, based on native melodies by Theophil Wendt. As Mr. Werrenrath explained to his audience, the

(Continued on page 20)

# STELL ANDERSEN and SILVIO SCIONTI

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—Glenn Dillard Gunn.

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—Karleton Hackett.



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—Eugene Stinson.

"... played with much spirit."

—Edward Moore.



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Photo by Photoart House

## PARTICIPANTS IN THE NATIONAL HARP FESTIVAL AT MILWAUKEE.

1. Louise J. Koehne, president Indiana State Chapter; 2. Emma Osgood Moore, president Wisconsin State Chapter and festival manager; 3. and 4. Carlos Salzedo and Lucile Lawrence, festival soloists; 5. William Cameron, head of the harp department of National High School Orchestra at Camp Interlochen, Mich.; 6. Helen Burr Brand, president Michigan State Chapter; 7. Clara Louise Thurston, president Chicago Chapter; 8. Marett Saverne, president Kentucky State Chapter.

## National Harp Festival a Notable Success

Carlos Salzedo and Lucile Lawrence, Soloists—Salzedo's Composition, Pentacle, Stirs Audience

MILWAUKEE, Wis.—The eleventh annual National Harp Festival, organized by the Wisconsin State Chapter, opened here on February 9 with a concert at the Pabst Theater, which was filled almost to capacity. This concert was probably the first ever heard here played solely on harps, and was a financial, and decidedly artistic, success. Emma Osgood Moore was festival manager. The other officers of the Wisconsin chapter who assisted her were Dorothea Steidte, Olive Windau-Larsen, Margaret Atwood and Jane Schweitzer.

Carlos Salzedo, president of the National Association, and Lucile Lawrence were the festival soloists, and Mr. Salzedo's compositions formed an important part of the program. Mr. Salzedo and Miss Lawrence were assisted by several members of the Mil-

waukee Philharmonic Orchestra, and an ensemble of forty-five harps, which included a dozen performers from Mrs. Moore's Milwaukee high school harp classes.

The playing of the Salzedo-Lawrence duo was, of course, the feature of the evening, although the large ensemble of forty-five harps also won public favor. Miss Lawrence was successful in the only group for harp solo. She played superbly, with admirable phrasing and technical mastery as well as interpretative ability. Her solos included Salzedo's own Variations in G. Very effective was Mr. Salzedo's modernistic number, Pentacle, which delighted the audience and brought a storm of applause. The range of effects which a skilful master can draw from the harp was brilliantly exhibited here. The Milwaukee News found the piece

"a triumph of fancy in musical composition."

Mr. Salzedo played Leclair's Sonata for trio, assisted by Adolph Petersen, flute, and Alois Smrz, of the Milwaukee Philharmonic Orchestra; the Salzedo technic was at its finest in finish and expression, the support was able, and the number was roundly applauded. The three pieces played by the Milwaukee high school ensemble of twelve were well received. Handel's Sarabande was especially enjoyable. This group was chosen from classes organized and taught by Emma Osgood Moore. Her classes include several boys and represent every high school in the city, except the boys' technical. At different times from eighty to 102 student have enrolled permanently in these classes. Altogether, the concert succeeded in placing the harp in the musical spotlight in Milwaukee and in taking it out of the background as a mere orchestral appendage. All the newspapers gave generous and enthusiastic publicity to the festival.

The following day proved an active one. At Hotel Schroeder in the afternoon a lively

discussion on promoting study and general appreciation of the harp was led by Mr. Salzedo, who is the national president. He demonstrated that quarter-tone effects can be produced on the instrument, and said that with little manufacturing change the harp could be equipped to produce quarter-tones as readily as sharps or flats. E. Robert Schmitz, modernist pianist, who gave a very successful program here recently, was one of the interesting commentators on this phase of the subject.

The Tuesday morning business session revolved largely around the choice of the city for next year's festival. Baltimore and Syracuse were mentioned. Wednesday was given chiefly to visits to classes in Milwaukee public schools and to private entertainments for guests.

J. E. McC.

## André Mertens Sails

André Mertens, well known Berlin manager, who has been paying a visit to this country, sailed on February 18 for Europe.

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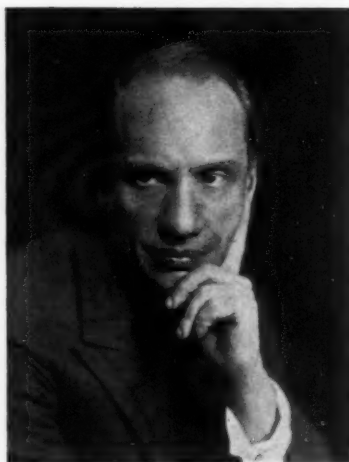
—Chicago American

"The pianist Alfred Mirovitch is one of the real masters of his art."

—Hamburg, Hamburger Fremdenblatt

"With Mirovitch, tone is not simply a science, it is a living force, a part of his very self, individual and striking."

—Syracuse Herald



"If Alfred Mirovitch is not satisfied with his reception last night, he is hard to please. His is a beautiful art, clear cut and crystalline, like the genius of that Viennese school to whom the pianist palpably owes much. He is not 'cerebrale,' evolving make-believe passion from the brain, but an artist who, while he makes fine use of his intellect, is equally indebted for inspiration to his heart. Here is technique which can hardly be surpassed—it is wedded to a temperament full of poetry."

—Redfern Mason, San Francisco Examiner

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## NEW YORK RECITAL

February 16, 1931.

*"His Voice Never Seemed Smoother of Texture  
Nor More Powerful in its Resources of Tone".*

—*N. Y. Eve. Journal, Feb. 17, 1931.*

### PRESS COMMENTS

Reinald Werrenrath's fine voice was in excellent condition.

—*N. Y. Sun, Feb. 17, 1931.*

The popularity of the artist was attested by the large house which welcomed him.

—*N. Y. Times, Feb. 17, 1931.*

Mr. Werrenrath was in good voice, and again showed the familiar ability as an interpretative artist.

—*N. Y. Herald Tribune, Feb. 17, 1931.*

Reinald Werrenrath pleased a large audience with his song recital at Carnegie Hall last evening.

—*N. Y. Telegram, Feb. 17, 1931.*

Mr. Werrenrath's tone had the weight and color of his earlier years in concert.

—*N. Y. Evening Post, Feb. 17, 1931.*

Reinald Werrenrath sang at Carnegie Hall to an appreciative capacity audience last night.

—*N. Y. Eve. World, Feb. 17, 1931.*

—a voice surely poised, a fine fluency underlying even the most dramatic moments, tone easily produced, virile interpretation and the clearest sort of enunciation.

—*N. Y. Eve. Journal, Feb. 17, 1931.*

At Carnegie Hall a goodly crowd of listeners were in pleased communion with the vocal and interpretative art of Reinald Werrenrath, who did German, Danish and English songs, and put into them all the resources of his experienced delivery, and his searching musical appreciation.

—*N. Y. American, Feb. 17, 1931.*



Photo © G. Maillard Kessiere

## ON TOUR

Mr. Werrenrath brought his old charm of manner and his old excellence of method and enunciation to the platform with him.

—*Hartford (Conn.) Daily Courant, Feb. 2, 1931.*

Mr. Werrenrath is a popular and well known figure here and was warmly received last night. His personal charm, his excellent diction, his ability to interpret in his particular style, all were present.

—*Colorado Springs Gazette, Feb. 7, 1931.*

Reinald Werrenrath caught the fancy of his audience to achieve one of the most whole-hearted triumphs ever accorded an artist in Corsicana.

—*Corsicana (Texas) Daily Sun, Feb. 10, 1931*

That the audience was rather more than satisfied was obvious, since it asked for and received seven extra numbers.

—*Kansas City Times, Feb. 12, 1931.*



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## LEOPOLD AUER'S STRADIVARIUS VIOLIN

By Arthur M. Abell

The musical world will be interested in the news that Lyon & Healy of Chicago, have acquired from Mme. Leopold Auer the famous Stradivarius violin of her late renowned husband. I have known this instrument for more than a third of a century, and the readers of the MUSICAL COURIER will no doubt be interested in a description of it.

It is a beautiful specimen of the year 1691, and is remarkable not only for its wonderful tone, but also for its exquisite workmanship. The beginning of the last decade of the seventeenth century marks a very significant period in the life of the world's leading violin maker, for he had at this time attained a perfection in his work which has always aroused the greatest admiration among connoisseurs. It was during this period that the great Cremonese abandoned the rather effeminate pattern of his teacher, Nicolo Amati, and adopted his own beautiful, original and more robust model.

At this time he began to cut his sound holes in that individual, characteristic manner to which he ever afterward adhered. This is shown particularly in the wings and in the upper and lower angles. His scroll, too, of this period is remarkable for boldness, strength and elegance, the volute being particularly noteworthy. Furthermore, the purfling reveals such technical perfection that it alone would proclaim its maker a master craftsman.

These and many other characteristic features of this great period are all in evidence in the Auer Strad, which also has a very beautiful varnish of a dark reddish orange color.

I first heard Auer play this violin thirty-six years ago in Berlin. It was in the Philharmonie, the largest concert hall in the German capital, and the work was the Tchaikowsky concerto. Later I heard him play the Beethoven, the Mendelssohn, the Goldmark and the Spohr (eighth) concertos on it, all to the accompaniment of the Philharmonic Orchestra under the leadership of Arthur Nikisch, Richard Strauss and Franz Mannstaedt. Its beautiful, penetrating tone was always a joy to the ear. I also heard the late lamented master play this violin many times in private. At his summer home at Loeschwitz

on the Elbe, where I was often his guest and also later in New York, he always had it in hand when teaching.

The celebrated Lord Nelson Stradivarius which was formerly one of the four Stradivari in the famous collection of twenty-four violins of my father-in-law, the late D. J. Partello, is also of the same period as the Auer violin, having been made in 1690. It is called the Nelson Strad because it was on the great English admiral's flagship in the battle of Trafalgar on October 21, 1805. There was great havoc and slaughter on the ship, Nelson himself being among the dead, but the sweet throated Cremona violin remained unharmed. This famous naval conflict ended forever Napoleon's dream of invading England. Incidentally, the fifteen million dollars which was paid

to Bonaparte by Thomas Jefferson for that immense tract of land known as Louisiana, literally "went up in smoke" in this sea fight, for the great Corsican had spent the entire sum on the French fleet.

It is to be hoped that the "Auer Strad," as it will undoubtedly be known to posterity, will come into the hands of a worthy violinist or connoisseur when John R. Dubbs, the head of the old violin department of Lyon & Healy, disposes of it. Auer owned it for nearly half a century. He played on it often at the courts of the last two Czars of Russia—Alexander III and Nicholas II. He also played it before practically all the ruling sovereigns of Europe at the coronation ceremonies in May, 1896, when Nicholas II was crowned with great pomp and circumstance.

## Paris Hears Many Noted Artists

**Conchita Supervia's Vast Audience—French Singer Will Visit America—American Singers in Paris—Old Favorites to the Fore Among Pianists—Adolf Busch in Beethoven Concerto—Wheeler Beckett's Success—Entertainment Tax Returns Decline**

PARIS.—Conchita Supervia's extraordinary art as a singer has been consistently praised in these columns for more than two years in language which might seem bordering on the extravagant to those who have never come under the spell of this fascinating Spanish woman's magnetic power. Her recital in the Gaveau Hall on February 1, was the culminating point of her triumphs thus far in Paris. Every available square foot of the hall was covered with human beings of many nationalities and all ages, united only by a unanimous enthusiasm. In the very first group of songs repeats and extra numbers were necessary. As the recital advanced the delight of the vast audience increased, and at the end of the program the Parisian audience of today gave vent to those demonstrative outbursts of approval which greeted Liszt and other favorites last century.

Conchita Supervia is to appear in Carmen

at the Opera Comique and in Samson et Dalila, as well as in Strauss' Le Chevalier a la Rose, at the Opera. The range of her voice permits her to undertake almost any role, and she is as convincing in the pathos of a simple melody as she is dazzling in the most rapid bravoura passages.

### FRENCH SINGER TO TOUR AMERICA

Among the native French singers, with a special reputation as an interpreter of Spanish songs, is Ninon Vallin. Her recitals always draw capacity audiences, and her orchestral appearances are welcomed by the symphony audiences. She plans an American tour within the year.

The Russian soprano, Nika Cunelli, now a resident in Paris, won much admiration for her recent singing with the Poulet orchestra. In addition to her art as a vocalist must be mentioned her Russian characteristic of facility in mastering foreign languages. Her German, French, and Italian seem as perfect as her mother tongue.

Doris Doe, an American vocalist who gave a very interesting recital in Gaveau Hall shortly before Christmas, strengthened her Parisian reputation by her excellent interpretation of six new songs by Hindemith with the Lamoureux orchestra under Elmen-dorff at the end of January. Her contralto voice was ample for the large concert hall.

### LOUIS GRAVEURE'S FIRST PARIS APPEARANCE

While Doris Doe was singing in the Gaveau Hall, a tenor who is well known to American audiences, but is new to the public of Paris,—Louis Graveure,—sang two of Chausson's beautiful songs in the Champs Elysees theater at one of the Padeloup orchestra concerts.

### OLD FAVORITES AMONG PIANISTS

Among the visiting pianists, first place in popularity this season thus far must be accorded to the venerable Emil Sauer. Age has apparently only changed his dark and ample mane into a silver gray. The charm and grace of this gentlemanly pianist remain the same, and he delighted his Parisian admirers as in the days of his youth.

The Champs Elysees theater was filled to overflowing on February 2, when he played Bach, Beethoven, Mendelssohn, Chopin and Liszt, with a few modern works by Brahms, Debussy, and himself.

Moriz Rosenthal made one appearance at a Lamoureux orchestra concert in the vast Troadero concert hall. He displayed all his familiar energy and brilliancy, together with a delightful spirit of poetry and romance in the Schumann concerto and Liszt's Hungarian Fantasy. A recital is announced for the near future.

A pianist of another school is Walter Gieseking, who makes a specialty of delicacy, with an occasional appeal to force. His playing of Beethoven's fourth concerto with the Padeloup orchestra in the Champs Elysees theater was exceedingly poetic and chaste.

### A YOUNG D'ALBERT

Among the younger and comparatively unknown visiting pianists must be mentioned Frederic Oguse, Daniel Ericourt, and Serge Tager. For vigor of style, big tone, and massiveness, the palm must certainly be given to Oguse. He is a young d'Albert all over again. In the Chopin Hall his volume became a little wearisome, although it was never harsh. But the digging of the last ounce of tone out of the depths of a modern concert grand is unnecessary. Among his novelties at the end of the program was a group of Visions

Fugitives by Prokofieff, which he played with a sympathy and charm which delighted the large audience. Prokofieff has an extensive following in Paris, and his new works are always welcomed.

But Frederic Oguse, like other pianists, cannot arouse much enthusiasm in a Parisian audience for the works of Scriabin. In this connection a word of praise is due to the consistently courageous Katherine Heymann for her untiring efforts to win support for the music of Scriabin. Her lecture recital in the cosy hall of the American Women's Club was only one of her appearances on behalf of Scriabin.

### CINCINNATI PIANIST'S SUCCESS

Daniel Ericourt, from Cincinnati, had a success at the Gaveau Hall which should induce him to visit Paris again. His excellent technic, power, delicacy, and a certain grace of interpretation in ornamental passages, made his recital more than unusually interesting. He was frequently recalled, and added several extra numbers at the end.

Serge Tager was apparently depressed by the smallness of his audience. But a stranger in a strange land must accept the inevitable. A pianist of his ability will eventually be greeted by a crowded Gaveau Hall if he plays a few more times as well as he played at his first recital. Beethoven's beautifully melodious sonata in E, op. 109, was admirably interpreted.

At the same hour of the same evening an American pianist, Mary-Jo Turner had a large audience at her recital in the Chopin Hall. The gracious charm of the pianist is a great asset to her popularity. Several of the smaller items on her program were admirably played, and her interpretation of Schumann's Carnaval and a group of Chopin studies had much to commend in it. Scriabin, Ravel, and Albeniz were represented on the diversified and attractive program, which was extended by extra numbers.

### ADOLF BUSCH PLAYS WITH THE PASDELOUP ORCHESTRA

The most eminent of the visiting violinists was Adolf Busch, whose solid and characteristically German interpretation of Beethoven's concerto, with the Padeloup orchestra, was hailed with delight by his large audience.

Temianka, the brilliant young violinist from the Curtis Institute, of Philadelphia, made an excellent impression when he played Mendelssohn's concerto with real distinction and vitality. The accompaniment was played by the Orchestre Symphonique, under Pierre Monteux.

Alfredo San-Malo had a large audience in the Gaveau Hall, where he played Handel, Bach, Mendelssohn, and several brilliant, modern works. His beautiful tone and temperamental nature made interesting every item on his program, and he was compelled to add extra numbers.

Bronislaw Huberman has a large following in Paris, as the loud and prolonged applause proved when he had finished the Mendelssohn and Tchaikowsky concertos at two consecutive concerts in the Champs Elysees theater with the Padeloup orchestra.

### AMERICAN CONDUCTOR PROVES HIS METTLE

A young American conductor, Wheeler Beckett, proved his mettle at an orchestral concert in the Gaveau Hall, conducting the Straram orchestra, which had been directed a few days previously by Richard Strauss. His program consisted only of familiar works by Wagner, Beethoven, Debussy, and de Falla.

Rhené-Baton went outside the usual repertory of orchestral program makers to give his patrons two grand choral concerts of exceptional merit. One consisted of Bach's

(Continued on page 35)

# BONELLI

Samuel T. Wilson  
Cincinnati Commercial Tribune, Nov. 20, 1930

### BONELLI RECITAL.

To the already much befattered hat of the Matinee Musicale Club a sweeping, willowy plume was added yesterday morning when, under the auspices of the club, Richard Bonelli, barytone of the Chicago Civic Opera Company, gave a song recital in the ballroom of the Gibson Hotel. Few so consistently interesting and deeply satisfying hours of vocal music have been listened to here in recent years.

Mr. Bonelli presented a program which kept its musical self-respect from beginning to end without once lapsing into even an approximation of the commonplace. The fact is deserving of mention, since so seldom do our singers nowadays compliment an audience by assuming that it is capable of appreciating a list of songs which consistently appeals to faculties other than that of mere hearing. But Mr. Bonelli is one of the few singers who can approach such a program as the one of yesterday, and pay such tribute to his listeners with the assurance which comes when ability equals intention.

Handel's "Dank sei dir, Herr," which opened the recital, revealed to full extent the intrinsic beauty and the magnitude of Mr. Bonelli's voice, and of the artistry with which he uses it. It is possible to say that everything which came after was in the nature of a detailed exposition of the gifts made known by this single bit of superior vocalization.

The Handel air brought forth an effortless flow of rich, darkly-hued and sensuously beautiful tone, without limit as to volume and of uniformly gorgeous quality from top to bottom. The singer's mastery of the organ is absolute and in the use he is practically free from charges of sin whether of omission or of commission. His phrasing of "Dank sei dir, Herr," was little short of amazing, and the command of style which he displayed was significant of what might be expected in later songs.

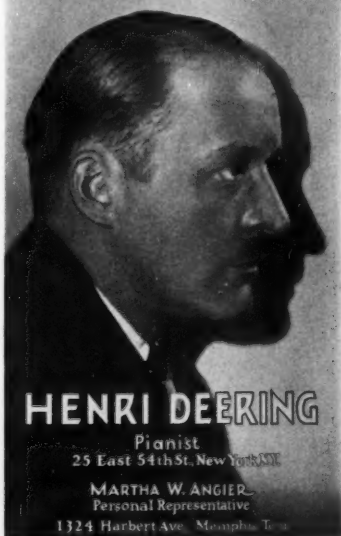


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Chicago Civic Opera Co.

"His style is as admirable as his musicianship, and his musicianship equals his vocal endowment, which is not exceeded by anybody nowadays."  
—Detroit News, May 17, 1930

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# MARTHA BAIRD

## Pianist

### TRIUMPHS in Four Chopin Recitals in New York January 9, 16, 23, 30, 1931

"Last evening, Martha Baird embarked upon a vast pianistic project, nothing less than to perform all of Chopin's important compositions at a series of four recitals to be given during the coming four weeks at the concert hall of the Barbizon Plaza.

"About 100 works figure on the projected programs, the only vital omissions being the two Chopin concertos, which no doubt Miss Baird could play also if she cared to go to the expense of engaging an orchestra.

"Her feat, if I am correct in the assumption, has never been attempted previously by any woman pianist, and by very few male performers.

"Miss Baird's difficult mission is, however, not to be regarded as a mere 'stunt,' but must be looked upon as serious art presentations, offered by a pianist and interpreter of established knowledge, skill, and individuality.

"In her performances of Chopin, Miss Baird is highly comprehensive emotionally and stylistically, for she succeeds as admirably in reflecting the sentimental and playful Chopin, as in delivering his messages of deep dramatic import and of romantic and even tragic passion.

"A finished technic of grace, and brilliancy with convincing power when appropriate; an unusually well-rounded tone capable of varied modulation; and marked ability to make phrasing and delivery not a matter of rote, but an integral part of the musical declamation, are the essentials which aid Miss Baird in carrying out her higher interpretative designs and lending poetry and eloquence to her voicing of the music of Chopin."—*New York American*.

"Miss Baird's performance revealed an intimate sympathy with the music of the Polish composer. She played with intelligence and taste. The large audience received the musician cordially."—*New York Times*.



"MARTHA BAIRD completed her Chopin cycle last night with a varied and interesting selection of the works of that talented composer.

"Miss Baird played nocturnes, waltzes, mazurkas, preludes and a sonata with equal ease and skill; she avoided at all times the appearance of being a slave to technique by continuing to show interest that was more than superficial in her work. This has been one of the most noticeable things about all four of her recitals.

"It was in the Largo movement of the Sonata in B Minor that she showed her feeling for harmony and tone most remarkably. She drew forth the immanent beauty of this movement with fine sensitiveness; then she passed from its almost religious theme into the rhythmically forceful Finale without breaking the delicacy harshly, an achievement of credit."—*Brooklyn Standard Union*.

"To pass in review practically the whole of the enormous repertoire created by Chopin is a staggering project and implies resources of memory alone to challenge any pianist. Nothing less than this, however, is planned by Martha Baird.

"Last night she played the twelve studies of opus 10, the F-minor fantasia, the F-sharp impromptu, the three "brilliant" waltzes of opus 34, the barcarolle, the C-sharp-minor scherzo and the andante spianto and polonaise in E-flat. As can be seen by any ardent Chopinite—and what lover of such unstinting piano music is not?—this was a clever choice in the matter of selection and arrangement. And the remaining three programmes are equally well put together.

"Mme. Baird is evidently not only a Chopin enthusiast but one who has given profound thought to her study of this master. That was plainly enough apparent in her performance. Chopin is a composer of countless moods, not alone from one work to another, but within each of them. The pianist met their shifting variety with quick differentiation. She has a dependably agile and versatile technic and unexpected reserves of sonority. The first part of her Chopin cycle augured well for the remainder."—*New York Journal*.

### Five Orchestral Appearances During COAST TO COAST TOUR

#### With Los Angeles Philharmonic Orchestra November 6 and 7

"BERLIOZ AND MARTHA BAIRD SHARE HONORS. Schumann's piano concerto in A-Minor, delightfully played by Martha Baird, and Berlioz's magnificent Fantastic Symphony shared high honors at the Philharmonic auditorium. The program was a perfectly balanced one and gained much from the presence of Miss Baird at the keyboard, for this young pianist is one of high rank whose success last night was a real one. Besides the technical accomplishments which one expects in every pianist of today, she possesses an unusual sympathy with the aims of the composer which renders her work much more enjoyable than that of the usual pianist. Los Angeles would be fortunate to hear her again this season."—*Los Angeles Daily News*.

"MARTHA BAIRD APPLAUDED. Received a very gratifying tribute for her performance of the Schumann concerto. One discerns in her playing the charm truly feminine, evidenced in delicacies of style that are markedly individual in the concert performer. Technically she was assured in her rendition, and her tones had a clear and rippling quality. The simplicity and genuine warmth of feeling with which she invested the interpretation, and the limpidity of the notes of her solo passages and cadenzas won decided admiration."—*Los Angeles Times*.

#### With San Francisco Symphony Orchestra November 21 and 23

"MARTHA BAIRD, SCORES SUCCESS WITH SYMPHONY AUDITORS. Is a most personable soloist. She has charm, poise and grace to supplement her musical gifts. Among the latter are ample technique, a brilliant and powerful tone."—*San Francisco News*.

#### With Chicago Symphony Orchestra December 9

"Martha Baird, a young, and beautiful, Californian, made her first appearance as soloist with the Chicago Symphony. Miss Baird's piano playing has none of those faults which the miraculous clarity of Mozart so impartially discloses, and her sense of style was equally flawless of any of that overstatement and oversentimentalization with which all but the purest of musical tastes invariably seek to cloak the deficiency of their grasp of his music. Miss Baird's playing was so fine in workmanship and in taste, it is a pleasure to look forward to hearing her here again."—*Chicago Daily News*.

"Martha Baird played the Mozart Concerto for Pianoforte and proved that appearances, however delightful, are not always deceptive. She not only had the intuitive sense of rhythmic line, but the flawless technique to transmit that understanding, and the result was utterly lovely, standing out in delicately bold relief upon the orchestral design. She is vitally of the concert platform."—*Chicago Journal of Commerce*.

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## Betty Tillotson Achieves an Ambition

### Securing Frieda Hempel for Her Management Fulfills a Long Cherished Desire—Celebrated Coloratura to Sing All Over the Country and Canada During 1931-32

A few days after the announcement that Betty Tillotson was to take over the management of Frieda Hempel, a MUSICAL COURIER representative visited her office in the 1776 Building in New York.

"I've a real big thing now," Miss Tillotson said after a word of greeting. "You've heard I have Frieda Hempel under my direction? And after sending out about fifty

swimmer and is a daily attendant at the pool. She also skates and rides horseback. In other words she is an all-around athlete. As far as looks are concerned, she is always exquisitely groomed. Miss Hempel has a keen interest in the things of life about her and in people. A very nice person to meet socially!

"We plan to have her give a Carnegie Hall recital early in November. This summer she will go to Europe to fulfill some engagements, making several appearances in London."

"Will Miss Hempel ever sing in opera again, do you think?"

"Well," Miss Tillotson replied, "that is not decided yet, though she may make some guest appearances. More of that later! I want especially to impress the fact that although Miss Hempel will present her Jenny Lind program, it will only be done on request. She will do more straight recitals. A critic once called her 'the greatest living singer of songs,' and I think that adequately describes this charming new artist of mine."

J. V.

#### Museum Concerts for March

David Mannes will conduct four more concerts at the Metropolitan Museum of Art, with the annual March series of Saturday night programs planned as in former years. The concerts will be given on March 7, 14, 21, and 28. Clarence H. Mackay is donor of this series, which follows the four concerts presented in January, the gift of John D. Rockefeller, Jr.

Symphonies announced for the March series are the Tchaikowsky Sixth, Brahms Third, Beethoven Seventh, and Schubert Eighth ("Unfinished"). Works to be given first hearings at these concerts include the Tchaikowsky overture-fantasy, Hamlet, seldom heard in New York, two movements from the Beethoven trio for oboes and English horn, and a Bach Passacaglia arranged by Esser. Other works to be heard include excerpts from Wagner operas, the Strauss waltzes from Rosenkavalier; Entrance of the Little Fauns, Piere; Les Preludes, Liszt; Afternoon of a Faun, Debussy; Adagio (for strings), Lekeu; Arensky Variations on a theme by Tchaikowsky (for strings); Weber-Berlioz Invitation to the Dance, etc.

The four January concerts were attended by an aggregate audience which broke all records for attendance at any single series in the thirteen years of these concerts. These programs were heard by 38,792 people. Thomas Whitney Surette will again lecture, at 5:15 of concert days, in the Lecture Hall, on the program of the evening.

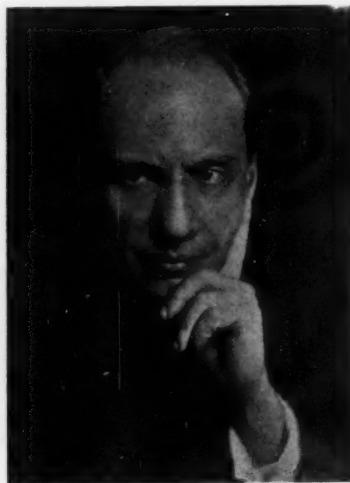
#### Jack E. Rudow Artists

Jack E. Rudow, of Philadelphia, director of musical and entertainment enterprises, announces the following artists as under his management: violinists, Boris Koutzen (courtesy Culbertson, Chicago), Yasha Kayaloff, Maurice Braun, David Madison,

Isadore Krakover and Lilly Mattison; pianists, Myra Reed and Vito La Monica; Edith House and Mina Dolores, sopranos; Albert Mahler, tenor; Valentine Figaniak, baritone; and John Calvin Potteiger and his Players, formerly the Harlequin Players. Additional announcements will be made later.

#### Alfred Mirovitch Engaged for Chicago Musical College

Alfred Mirovitch, well known Russian pianist, has been engaged to teach at the Chicago Musical College next season. Mr. Mirovitch is an international figure in music.



ALFRED MIROVITCH

His art is known to practically every civilized country of the globe. He has circumnavigated the world six times, is popular in the capitals of Europe and has appeared in every important American City either in recital or with such orchestras as the New York Philharmonic, and the Boston, Detroit, Minneapolis and Los Angeles Symphonies. He has appeared in recital in Java, the Philippines, Burma, China, Japan, India, South and Central Africa and Australia.

Mirovitch speaks nine languages. Born in Petrograd, Alfred Mirovitch was educated for the bar. For a short time he practiced law, with music as an avocation, carefully concealed from his family. At eighteen he was studying secretly with Mme. Annette Essipoff, the second wife of Leschetizky, and only when he had determined to join her master classes at the Imperial Conservatory did his father consent to a career of art. Seven years later he was graduated with highest honors, winning the famous Rubinstein prize. A highly successful debut in Berlin followed almost immediately. Mirovitch came to America for the first time in 1920 and toured here regularly for six years, winning popularity from coast to coast.

Upon his return to the United States during the 1930-31 season, the management of the Chicago Musical College immediately corresponded with the distinguished artist

#### ANNOUNCEMENTS

Song Recital  
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Soprano  
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with the result that a contract was signed for several years between the well known school and this pianist-pedagog, whose coming to Chicago next season will be an event to all interested in pianistic art.

#### William Lester's Cantata to Be Heard at Toledo Festival

A feature of the Toledo Choral Society Spring Festival concert of March 13, at the Civic Auditorium in Toledo, O., will be a new cantata, The Bird Woman, from the pen of the well known Chicago Composer, William Lester.

The story of the cantata, which is dedicated to the Toledo Choral Society, is based on the historical figure of Sacajawea, the Indian woman who led the Lewis and Clark Expedition to the Northwest. It requires three soloists, chorus, children's chorus, and orchestra, and contains several fine male choruses. The Finale reaches a tremendous climax with the sopranos holding High C. The Toledo Choral Society, The Cleveland Orchestra, and Margaret Lester, soprano; Norma Schelling Emmert and Frederic Jencks, baritone, will present The Bird Woman in Toledo.

#### Olga Samaroff Discusses Opera

Olga Samaroff, in a recent lecture before the Matinee Music Club of Philadelphia, declared that, despite the gloomy prophecies now current, opera, in both its artistic and social aspects, is as much alive as ever. She spoke of Wagner as the "greatest composer of opera who ever lived," and cited Die Meistersinger as his finest work. The achievements of Gluck and Mozart were also pointed out.

Mme. Samaroff told of Mussolini's recent policy of taxing horse-racing and gambling and devoting the proceeds to the improvement of Roman opera. "Think," she continued, "what we could do for opera by a similar tax on prize-fights and baseball games!" Ending her lecture, Mme. Samaroff said: "Don't sit down in a rut with your back to the future. And don't allow the innovators to belittle or lose the treasures of the past."

#### White and Blank in Recital Series

Ernest White, organist, and Harry Blank, baritone, are collaborating in three recitals at St. James' Church, Philadelphia. On February 23, a program of Old Masters was presented. On March 2 Bach music will be featured, and on March 9, works of modern composers. Mr. White, the official organist of St. James' Church has completed a series of recitals given on Tuesdays in February.



KATHERINE GORIN, concert pianist, whose public appearances have been unusually successful. She played a reengagement in Cornwall, N. Y., on January 31, and gave a recital at Smith College Club, February 15, and one in Middleton, Conn. She is fulfilling a return engagement in New Hope, Pa., today, February 28.

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## *From the Foreign Press*

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Ernest Newman, London Times

"There has never been anything finer than the performance given by this youth."

Edinburgh Evening News  
Belfast News Letter

"A revelation in musicianship—astounding and compelling."

### SOUTH AFRICA

"Drew the biggest and most distinguished audience the City Hall has seen for many years, held it enthralled for two hours, and finally moved it to cheer until the walls echoed again. It was an unforgettable experience."

Johannesburg Rand Daily Mail

"Cherkassky scored one of the most remarkable triumphs in the musical history of Johannesburg."

Johannesburg Star

"He is already a great figure in the pianistic world; he may become its greatest."

Durban The Natal Advertiser

### AUSTRALIA

"The young genius is undoubtedly one of the most phenomenal musicians that has ever visited Australia."

Sydney Sunday Times

"His marvellous gifts and attainments will assure him an audience in any city of the world."

Melbourne Age

"Many great pianists have visited Adelaide, but none have stirred the imagination of music lovers as has this genius."

Adelaide Advertiser



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### Castelle Student Scores

BALTIMORE, MD.—Robert Wiedefeld, baritone, pupil of George Castelle and Caruso Memorial Fellowship winner, scored a well merited success when he sang recently before the Baltimore Music Club at the Emerson



ROBERT WIEDEFELD

Hotel, Baltimore. Songs by Brogi, Hermann, Koenen, Klemm, Ross and O'Hara and arias from La Traviata and Andrea Chenier made up his offerings. Mr. Wiedefeld's voice is of great natural beauty, and is marked by the ease of emission and clarity of diction which come from never-failing technical control. He sang with dramatic power and full, vibrant tone, showing himself thoroughly at home in both the dramatic and lyric style of music. Virginia Castelle displayed her usual musicianship as the accompanist.

### Marian Anderson Sings Brilliantly

PHILADELPHIA, PA.—Marian Anderson, contralto, artist-pupil of Giuseppe Boghetti, appeared in recital at the Academy of Music, February 12. Miss Anderson was in excellent voice and sang brilliantly throughout the evening. She displayed the richness of vocal timbre, the extensive range, abundant temperament and fine flexibility of tone which have won her success on two continents. The program included Italian and German numbers and songs by Alman, Bantock, Tschaikowsky and Cadman, as well as an aria from La Favorita. In conclusion the contralto sang four Negro spirituals, one of which had to be repeated. The audience was warmly appreciative and demanded encores after each group of numbers, and at the end of the program Miss Anderson was forced to grant several extra songs. William King was at the piano.

### Curtis Symphony Plays in Washington

Mrs. Herbert Hoover, members of the diplomatic corps, and senators and congressmen from a score of states attended the first Washington concert of the Curtis Symphony Orchestra, given in Constitution Hall on February 10. The program comprised the Brahms Second Symphony, Don Juan (Strauss) and the overture from Smetana's The Bartered Bride. Emil Mlynarski conducted. The soloists were Carmela Ippolito, violinist, pupil of Efrem Zimbalist; and

Conrad Thibault, member of the Philadelphia Grand Opera Company and a pupil of Emilio de Gogorza. Miss Ippolito played the Tschaikowsky concerto in D and Mr. Thibault sang a Gluck aria.

On the previous day the Curtis Symphony Orchestra was heard in the Lyric Theater, Baltimore, before a capacity audience. Natalie Bodanskaya, soprano, pupil of Marcella Sembrich and a member of the Philadelphia Grand Opera Company, sang an aria from Boheme; and Joseph Levine, piano student of Josef Hofmann, played the Tschaikowsky concerto in B flat minor. Sylvan Levin, assistant conductor of the Philadelphia Grand Opera Company, led the orchestra in a performance of Rachmaninoff's Die Toten Insel.

The Curtis Symphony has also scheduled for this season two concerts in the Academy of Music, Philadelphia, and one at Bryn Mawr College, in addition to numerous radio engagements.

### National Opera Club Meeting

Operas of China was the subject of the February 12 meeting of the National Opera Club, Baroness Katharine Evans von Klenner, founder-president, at the A. W. A. Clubhouse, New York. The president introduced Amy Ray-Sewards, chairman of the afternoon, who in turn introduced Martha Attwood and Frances Grant (of the Roerich Museum) each saying interesting things. Wells Hively played piano excerpts from Turandot, and Henry Tietjen sang appropriate songs by Fay Foster, who gave an enlightening talk about Chinese music and customs. Magdalen Helriegel read poems by Dr. Sum Nun au Young, music by Fay Foster, which were greatly enjoyed.

The Moon-Lady, a miniature Chinese grand opera in the form of a monodrama in four scenes, lyrics by Alice Monroe Foster and Fay Foster, with music by the last named, was the remarkable item of the program. Isabel Hatfield (The Moon-Lady) sang and acted the quaint part, her property man being impersonated in full view of the audience by Henry Tietjen. Miss Foster at the piano and a one-man orchestra, consisting of Edwin Hatfield, who played drum, gong, knocker, etc., kept attention throughout. Mesdames Kiese, Nathan Loth and Amy Schiff were, respectively, chairmen of reception, artists and platform.

### Dickinson Historical Lecture Recitals

The second of Dr. Clarence Dickinson's historical lecture-recitals at Union Theological Seminary, New York, on February 10, had as subject The World of People, the following soloists appearing: Sue Harvard, Harold Haugh, Kathryn Platt Gunn, Susan Bacon Ripley, Paulding De Nike and the Recitals' Motet Choir of fifty voices. This was a highly interesting program of one hour and forty minutes, affording pleasure to the large audience, which embraced seminary professors, students and the general public.

Miss Harvard sang with ever-distinct enunciation and appropriate style numbers by Barnett, a Pyrene folk song, and the Hall of Song aria (Tannhäuser); impeccable intonation and high intelligence are coupled in her singing. Misses Gunn and

Ripley and Mr. De Nike played quaint old dances and Couperin's Apotheosis of Lully in enjoyable fashion. Mr. Haugh sang an old Irish ballad and Scott's London with very smooth voice and a fine climax. Organ numbers included Kiew Processional (Mousorgsky), with chimes; the Meyerbeer-Liszt fugue on the chorale from The Prophet; an aria by Bach, and Franck's Piece Heroique, in all of which there was noted spontaneity, charm of interpretation and sovereign technique. The chorus sang a setting by Aplet-scheif of The Lord's Prayer, with tenor solo, excellently, also Psalm CL (Franck), in which violins, cello and organ were used; this was a splendid close to the program.

### Thibaud to Return to America in 1932

Jacques Thibaud, French violinist, is now making an extensive tour of the Far East. His schedule includes seventy-five appearances throughout India, Java, Indo-China, China, Japan and the Philippines.

Mr. Thibaud was born in Bordeaux, France, September 27, 1880. His father, a



JACQUES THIBAUD

violinist of high attainments, early recognized the musical talent in young Jacques, and this talent was carefully nurtured and developed until at the age of thirteen the boy was admitted to the Paris Conservatory. So rapid was the advance made by this gifted lad that three years later he won the first prize at the conservatory.

During his student days, Mr. Thibaud added to his slender means by playing at a cafe in Paris. There he was heard by Ed-

ouard Colonne, noted Parisian conductor, who made a place for the young violinist in his orchestra. Mr. Thibaud was soon recognized as an artist of marked ability, and he appeared no less than fifty-four times as soloist with this orchestra. This was the beginning of a reputation which soon became international.

In 1913-14 Mr. Thibaud first played in America. He was received with such enthusiasm that he was at once booked for a tour the following season. However, the war prevented his keeping these engagements. He was seriously wounded early in the war, but, though he mended slowly, he did eventually recover his health, and returned to his career with his artistic powers unimpaired. Since then he has added to his former successes, and so great is the demand for his appearances abroad that he has been able to visit America only in alternate seasons.

He ended his last visit to these shores at Christmas time, 1929. Since then he played in England, France, Germany, Belgium, Holland, Switzerland, Spain, Algiers and South America,—all this before beginning his tour of the Orient last fall. Mr. Thibaud will return to America January 1, 1932.

### Young Potter Flying High

Norman Potter, son of Howard E. Potter, musical manager, intends to become an aviator by profession. He has just won the highest award in Boy Scout work, together with three other boys, the quartet being in contest with 109,000 lads. Young Potter has just flown to Miami for the winter to continue his aviation studies there.

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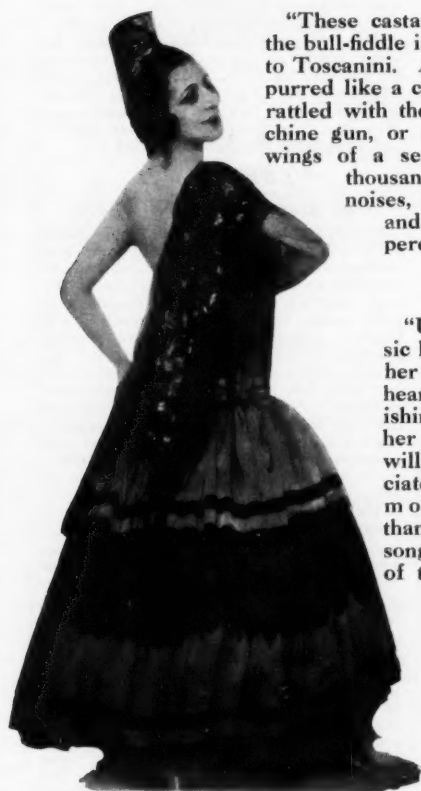


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# "BRING BACK LA ARGENTINA"

Bruno David Usher, Los Angeles Evening Express



"These castanets are to La Argentina what the bull-fiddle is to Mr. Koussevitsky, the baton to Toscanini. At times the little wooden things purred like a cat or sang like a cricket. They rattled with the rhythmic recurrence of a machine gun, or simulated the lazy beat of the wings of a sea-gull. They hammered out a thousand gradations of significant noises, rising to startling climaxes and sinking to whispers of percussion." *N. Y. World.*

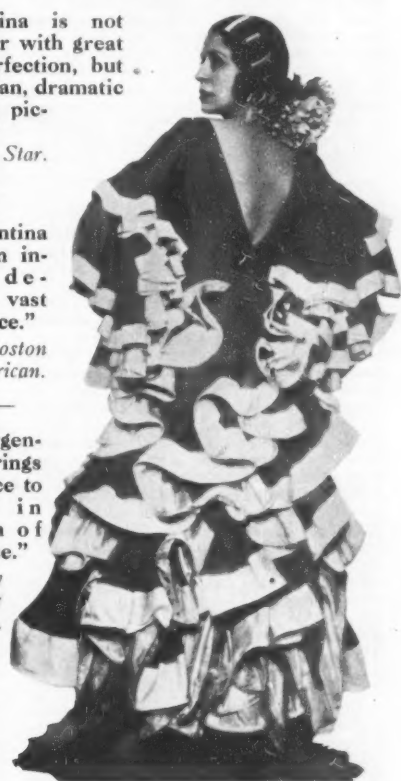
"Until the music lover has seen her dance and heard the astonishing music of her castanets, he will never appreciate how much more eloquent than speech or song the language of the dance can be." *Toronto Telegram.*



"La Argentina is not only a dancer with great technical perfection, but also a musician, dramatic actress and pictorial artist." *St. Louis Star.*

"La Argentina was again an incomparable delight to her vast audience." *Boston American.*

"La Argentina brings audience to feet in storm of applause." *New Orleans Item.*



"MARVELOUS DANCER IS LA ARGENTINA"

*John Martin, N. Y. Times*

"LA ARGENTINA WINS TRIUMPH"

*Mary Watkins, N. Y. Herald Tribune.*



"La Argentina was more radiant and more fascinating than ever." *Cincinnati Enquirer.*

*Cincinnati Enquirer.*

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*Chicago Evening American.*

## BEFORE THE NEW YORK PUBLIC

(Continued from page 10)

composer has done "a good job," and with a stroke of artistry has retained the underlying primitive note of the native themes. They are virile songs—Victory, The Exile, and Dancers Come Up. Songs by British and American composers, among them Sweet Apple, by his accompanist, Harry Spier, closed the printed program. But the audience refused to leave until there were many, many encores. Werrenrath topped them off with Homing, a restful song, and a successful hint.

### FEBRUARY 17

#### Dora de Philippe

The Barbizon-Plaza concert hall was well filled with a cordial audience in the evening when Dora de Philippe, soprano, gave a recital there. Mme. de Philippe, a former member of the Chicago Opera, and noted as an interpreter of the role of Mme. Butterfly, presented a program of French, Spanish, German and English songs. She prefaced every song in a foreign tongue with a brief explanation of its contents. The songs in English included compositions of Church, Delius, Carpenter and Hadley. Mme. de Philippe, who has been absent for some time from the New York concert stage, displayed the charm of voice and interpretation which has always characterized her. She has the versatility to enable her to sing with equal excellence songs of both the dramatic and lyric style. The audience showed its pleasure in hearty applause and in the more tangible form of handsome floral pieces. Harvey Brown furnished musically accompaniments.

#### Albert Spalding

An audience of good dimensions gathered to hear the violin recital of Albert Spalding at Carnegie Hall. With its customary freedom from hackneyed items Mr. Spalding's program comprised pieces of uncommon interest. Opening with the charming old Pre-ludio and Siciliano of Veracini, the violinist then presented, with the musicianly and sympathetic assistance of Andre Benoist at the piano, Schumann's warmly-flowing sonata in D minor, op. 121. Stravinsky's suite on themes by Pergolesi, in which the Russian has happily refrained from uniting these simple old melodies to dissolute modern harmonies, was followed by a miscellany drawn from Franck, Suk, Boulanger and Mendelssohn, with Paganini's displayful I Palpiti for a final, brilliant number.

Needless to say, Mr. Spalding met the exactions of such a list with his usual excellence. His technic is equal to any demand, his tone is warm and full, his musicianship never falters, and his interpretations are always pleasurable. The audience was very enthusiastic, necessitating additions to the program.

#### National Orchestral Association

The fifth of this season's concerts of the National Orchestral Association drew a large audience to Carnegie Hall. Besides the fact that Mr. Barzin's well drilled and enthusiastic aggregation of young players has for some time enjoyed the esteem of the public, the presence of the names of Guy Maier and Lee Pattison on the program and the first performance of a new symphonic work attracted general interest.

The concert started with a rousing performance of Wagner's Rienzi overture, after which Messrs. Maier and Pattison gave a most finished performance of Mozart's concerto in E flat for two pianos. The finished technic, perfect accord and finely graded tonal

effects of these two masters of ensemble playing evoked the enthusiastic plaudits of the audience.

The young Guatemalan composer, Paniqua, a pupil of Granados, was present to hear the first presentation of his Mayan Legend, and had to bow repeatedly from his box after the completion of the performance. This opus two is an expertly orchestrated, colorful piece of music, but, while it seems to be continually working up to something "big" it never gets there. There is prelude and prelude and one expects a big idea to appear, but always the tinkering goes on.

The program ended with two excerpts from Rimsky-Korsakoff's Coq d'Or, adroitly played by the young instrumentalists.

#### Musical Art Quartet

The next to last of this season's concerts of the Musical Art Quartet drew a large and discriminative audience to Town Hall. An early and a late quartet of Beethoven made up the program. Opus 18, No. 6, was played with all the youthful spirit and charm it calls for, and the moody and abstruse Op. 132 was projected in a manner that proved these expert players entirely conscious of its weighty import.

The oftener one hears this organization the more one is impressed with the conviction that these four artists will go down in American history of quartet playing as in the class of the famous Kneisel and Flonzaley quartets.

#### Damrosch Wagner Lectures

Continuing his lecture-recitals on the Wagner music dramas, Walter Damrosch discussed and illustrated the second and third acts of Tristan and Isolde at Town Hall in the afternoon. A large and devout audience listened in rapt attention to the well chosen and well spoken words of this outstanding authority on Wagner, and enjoyed his authoritatively played excerpts from the opera itself.

### FEBRUARY 18

#### Josef Lhevinne

Josef Lhevinne appeared for the first time this season at Carnegie Hall before a crowded house. The pianist's program listed the Bach-d'Albert Toccata and Fugue in D major; Mozart's sonata in C major, Hummel's E flat Rondo, Chopin's F minor Fantasy, three mazurkas, the Etudes in G sharp minor and A minor; Debussy's Terrasse des Audiences, Au Claire de Lune and Poissons d'Or, and the twelfth Rhapsody of Liszt.

True to the standard which Mr. Lhevinne has set for himself these many years, he gave a performance which put in evidence the magnificent technical control, vitality and all encompassing musicianship which are his.

Outstanding among the evening's offerings were the Chopin and Debussy interpretations. In some of his etudes Chopin has whispered moods of elves and spirits and phantasies, things which Mr. Lhevinne caught and revealed with the silken magic of his deft fingers. What he did with the A minor study bordered on the impossible. The speed and ease with which he passed over the difficult double thirds left his hearers breathless.

The Debussy numbers followed beautifully in Chopin's footsteps, for while there is a wide divergence of style between the two composers it just happened that Mr. Lhevinne seemed in such a sensitive poetic mood this night that he carried with him a certain tenuousness in his Chopin as well as Debussy.

Piano playing such as Mr. Lhevinne offers is the result of a great talent, a deep fire

and emotional sweep which give soul satisfaction.

### FEBRUARY 19

#### Sadah Shuchari

Sadah Shuchari, violinist, who won both the Naumberg scholarship and the Schubert Memorial prize several years ago, appeared in recital before a friendly audience at Town Hall. The young lady's program embraced the Brahms A major sonata, the Sarabande, Bourree and Double from Bach's E major Partita, Glazounoff's A minor concerto and smaller pieces by Nin-Kochanski and Wieniawski.

Miss Shuchari's purpose is obviously serious; her program was one to tax the ability of much talent and that the young lady acquitted herself with the poise, assurance and technical certainty which were evident throughout her performance, says much in her favor.

Foremost among Miss Shuchari's assets are a tone of great power and sensuous beauty, sincerity and poetic imagination. In the Bach and Brahms works the violinist gave evidence of her deeper insight into musical values; her phrasing was well thought out and she understands the intellectual as well as the emotional side of both these composers. For this reason, while her nature is essentially sensitive to the exotic, both the sonata and the Bach excerpts received a well balanced and faithful interpretation.

Perhaps she was best in the Nin-Kochanski work, where it seemed that she had more freedom; in the Wieniawski Polonaise her fingers were fleet and accurate, though her staccatos might have been better defined. But always in Miss Shuchari's playing there is a warmth and color which make for beautiful sustained passages, and a moving musical line.

### FEBRUARY 19

#### Philharmonic-Symphony

The last of this season's appearances of Bernardino Molinari at the head of the Philharmonic brought the following program: Symphony E flat (B. & H. No. 1) Haydn; Old airs and dances for the lute (second suite) Respighi; Schelomo, Bloch; La Valse, Ravel, and the Bartered Bride overture by Smetana.

Chief in interest were the Respighi numbers and the Bloch piece, in the latter of which Alfred Wallenstein, principal cellist of the orchestra, gave a fine demonstration of the solo part. Schelomo is one of Bloch's best works, and it had a most worthy performance on this occasion. The Respighi airs and dances are set in the Italian composer's expert style, but the listener asks himself why so much ado over the unimportant musical content? Conductor and players were in prime mood and fettle.

#### Haarlem Philharmonic Society

Nanette Guilford, soprano, and Germaine Schnitzer and Ignace Hilsberg, pianists, were the artists presented at the fourth musicale of the Haarlem Philharmonic Society at the Astor Hotel.

Mme. Guilford, looking charming and gracious as always, was heard in two operatic arias, the Vissi d'arte, from Tosca, and Pace, pace, from La Forza del Destino, as well as in several songs in English. The soprano well earned the applause and appreciation of the audience, for she sang beautifully and interpreted all her offerings in a musicianly manner.

Mme. Schnitzer and Mr. Hilsberg played the second suite of Rachmaninoff, numbers by Debussy and Gretchaninoff, and closed their part of the program with Phantasia of Homer Simmons. Especially noticeable in these numbers was the beauty of the ensemble work of the two artists. They

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played with precision, expressiveness, and there was great variety to the dynamics.

A large and appreciative audience greeted the artists and demanded many encores, which were graciously given.

### FEBRUARY 20

#### Biltmore Morning Musicale

A large audience attended the Friday Morning Biltmore Musicale, at which the soloists were Marianne Gonitsch, soprano of the Philadelphia Opera Company; Joseph MacPherson, basso of the Metropolitan Opera, and Horace Britt, cellist.

#### Josefina Meca

A new coloratura soprano made her appearance at Carnegie Hall on Friday evening before a very large audience. Miss Meca makes an agreeable appearance, but it seemed that in her opening group she was much hampered by nervousness. The voice was unsteady and there was a peculiar hollowness in the middle register, while the upper notes, although clear and on key, did not have sufficient carrying power. Unfortunately the writer had to leave then as another concert had to be reviewed and Miss Meca's concert started more than a half hour later than scheduled.

### FEBRUARY 21

#### Guy Maier and Lee Pattison

Guy Maier and Lee Pattison's appearance at Town Hall on Saturday afternoon was announced as their farewell recital, and, as indicated by the unusual enthusiasm of the large audience, the loss to the music-loving public caused by their retirement will be felt keenly. These two artists have worked together for many years, bringing the art of two-piano music very near to perfection; and while they plan to devote their attention to music in other fields, their many admirers can only hope that sometime in the future, not too far distant, they will relent and give their public further opportunities to enjoy their ensemble work, which today cannot be surpassed.

The program was made up entirely of numbers requested by the audience. The first group contained Mozart's Andantino, with five variations; the Brahms Love Waltzes, arranged by Maier; the scherzo from Schumann's piano quartet, also arranged by Maier; and Variations on a theme taken from Beethoven's sonata, op. 31, No. 3, by Saint-Saens. The second group included the Irish tone-poem, Moy Well, by Arnold Bax; Arensky's Scherzo and Valse; and the Coronation Scene from Moussorgsky's Boris Godounoff, arranged by Pattison. The concluding programmed numbers were A Jazz Study, E. B. Hill, two Chopin etudes in G flat, arranged by Maier and played simultaneously; the Arkansas Traveller, by Pattison, and Felix Fox's transcription of MacDowell's Forest Elves.

In the playing of Messrs. Maier and Pattison there is such complete unity, such sympathetic accord in the phrasing, nuances and dynamics, that one but can marvel. The artistic freedom is that of an individual performer. The sheer delicacy of such things as the Mozart number, and the sparkling

(Continued on page 40)



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## An Exiled Royal Princess Visits America

### Leila Bederkhan, Granddaughter of the Last Free Ruler of Kurdistan, Carries in Her Dancing All the Subtle Enchantment Which Is Her Heritage as an Oriental—The Interesting Story of a Beautiful Young Woman Who Has Her Art Seriously at Heart

The romantic story of the life of Princess Leila Bederkhan, Oriental dancer, reads like one of those tales which would enthrall any lover of fantastic adventure. Strange as it may seem, any imaginative soul who might have dreamed dreams of love and adventure has usually pictured an Oriental atmosphere



LEILA BEDERKHAN

as a background; and here we now have in the person of this lovely dancer, recently come to our shores, the very incarnation of those chimerical musings which have lurked in the minds of the most fanciful human beings.

Princess Bederkhan is a real dyed-in-the-wool royalist, despite the fact that she says that democracy is the greatest of man's inventions. It is enough to look at her to know that she can foster democracy theoretically, but practically her adoption of it would be totally foreign to her character. She is the daughter of Prince Rezzak Bederkhan, who was the son of the last Emir of Kurdistan. Kurdistan at one time lay between Turkey and Persia, but, after the recent struggle between those countries,

came under the domination of Turkey. Under the new rule Prince Bederkhan lost his heritage and was made master of ceremonies at the court of Sultan Abdul Hamid. His free spirit, however, urged him to organize a revolt against the subjects of his people, with the tragic result that he and his son paid for their venture with their lives.

The little Princess and her mother had to flee the palace, in fact the country, taking refuge in Egypt. There Leila stayed until 1917, when the English ousted them on the strength of their Turkish citizenship. But the dark-eyed olive-skinned young girl had absorbed enough local color and spirit to be permanently influenced by them for the rest of her life.

From Egypt the exiles went to Switzerland, where the young girl was placed in school at Zurich. There she concluded her studies, always harboring in the back of her head the secret desire and hope that someday she could give expression to her longing for the dance.

One day she proudly announced to her mother that she did not wish to lead an idle life, but desired to take up some occupation which would give her an independent income. The rather astonished mother asked her what she wanted to do.

"I want to dance," replied little Leila. "To dance!" exclaimed the horrified mother; "who ever heard of a princess dancing? It would be a disgrace. Think of your position and your heritage."

The little Princess was crestfallen. There was nothing left for her to do but think of taking up medicine, which at that time seemed to be the bent of all young ladies of her class. She prepared herself for her new studies and attempted to apply herself diligently. One day one of her professors said to her: "What are you doing here studying medicine? This is not a subject for you."

"I would much rather be dancing," replied the princess.

"And I think you had better go and dance; you will never be happy here," said the intuitive doctor.

Eventually the stern mother relented, and Princess Leila was allowed to devote her entire thought and attention to dancing. She has not studied her art in a routine manner; to her it is the natural expression of her conceptions and ideas. A great deal of her information is first-hand, since there was much dancing at the court of her childhood and while in Egypt she made a deep study of the choreography of that country. Her repertoire consists not merely of some of the accepted dances of her people, but imaginary, personal conceptions, phantastic episodes, and many ritual dances.

The music for her sketches has all been originally arranged by the composer, Naggar, who has been her advisor during her long and extended success in many lands.

Asked why she did not limit herself to the dancing of the native Oriental people, this intelligent young woman replied that she felt quite sure that doing so would stamp a program as monotonous. "The Oriental dancer, as she is at home, would not be of continued interest to the Occidental," said the Princess. "I have preserved a few of the cruder dances of the natives, but the remainder of my programs are based upon Oriental themes, which are just as typical, but merely adapted to the theatre."

The same might be said of the dancer's costumes, which she says she does not design herself but assembles their colors. She has some magnificent original and complete costumes, but many of these she is not able to use on the stage since they would lose their effects due to the minuteness of their detail. Rather does she use their figure-motives and simplify them to the use of the theatre.

In Paris, her adopted home, her recitals are occasions which draw forth the elite. There, she has much in the way of settings to add local color,—special beautiful drapes and scenes, and Oriental musicians to play their special plucked instruments. But, unfortunately, it was not possible to transport these to America. There is, however, enough local color about the personality of this intriguing creature not to need any accentuating paraphernalia.

True to her heritage the Princess is tall and slender, her eyes are deep set and far apart and have a luminous glamour; her hair is very dark, her hands are long, slender and pliable; in fact they are quite eloquent. Her smile reveals a set of lovely teeth, her cheek bones are high and her complexion olive. Her gowns are typically Parisian and her walk and general demeanor are

poised and regal. There is no haughtiness, however, in fact after talking with the Princess a while, one is conscious of two things—her affability, tinged with a little shyness, and her cultured ease. She is at home when speaking a variety of languages, and she is anxious to learn about the new country she is visiting.

When asked why she came to America, she replied that she knew that we are vitally interested in the dance, and for this reason she was anxious to show us what she could do. She felt that hers would be a novelty, despite the great variety we have been recently offered. On thinking the matter over we were quite sure that we had not seen the like of her before. Others have essayed the Oriental dance but never have we had the privilege of observing a native in that field.

The Princess is very anxious for the time of her recital to arrive. "I want to show the American people what I can do and, what is more, I want you to accept me and judge me as an artist and not as a princess," she said. "It is true that my life has naturally been an influence in my outlook and my general conception of things, but it is primarily as a dancer that I want to be known. The dance is my greatest love and interest."

As we looked at the striking young woman who was talking to us, leisurely reclining on the luxurious divan of her Plaza apartment, we thought that it might be difficult to disassociate her completely from her lost glories of court life, as she is still so eminently a Princess. But then when we see her dance, who knows but that she will completely sweep us off our feet with the power of her art, and we may forget everything except that she is a great dancer.

M. T.

### Mme. Pilar-Morin in L'Enfant Prodigue

On the evening of March 6 and 8, Mme. Pilar-Morin will present an interesting program at her Studio of the Theater. The first half of the program will consist of a group of short impressions by Mme. Pilar-



MME. PILAR-MORIN  
in a favorite interpretation.

Morin, after which there will be operatic and lyric moments sung by Mildred Leder, Henry Doerr, Lillian Valle and Rietta Duval.

The second half, Mme. Pilar-Morin will narrate in her original way the story of the celebrated silent drama, L'Enfant Prodigue, book by Michel Carre and music by Andre Wormser, accompanied by colorful musical demonstrations portraying the expression of thoughts and words which are mentally spoken or hummed to music during the entire acting of this universal classic play.

Following this, Mme. Pilar-Morin and her company will act some of the most important scenes of this silent drama, in which she will be assisted by Tanja Lubov and Lillian Valle, with Isabel Sprigg at the piano, and Marion Cowen, stage manager.

### Dr. Carl Gives a Modern Program

A festival program of modern church music was given by Dr. Carl at his regular monthly Sunday evening oratorio service on February 22. Dr. Carl played modern music for the organ prelude and postlude by Charles Tournemire and Paul de Maleingreau, and between these an extended song service was given, consisting entirely of music recently written by contemporary composers. The program was as follows: Song of Praise, Martin Shaw; Psalm LXXXVI, Melody from Geneva Psalm (1543, arranged by Gustave Holst); Hallowed Be Thy Name, H. K. Andrews; Springs in the Desert, Arthur B. Jennings; The One Hundred and Twenty-first Psalm, Leo Sowerby; Psalm XXIV, Albert Spalding, and Choral Concerto (first time in New York), Alexander Brent Smith. The Sanctus and Benedictus from the new Mass in G minor by Vaughan Williams, which were announced, were withdrawn from the program in courtesy to the Oratorio Society which had previously announced the first performance of the mass in March.

Miss Bitgood, a graduate of the Guilman Organ School, played the accompaniments so that Dr. Carl could direct.

Perhaps it was a little unfortunate to designate the music on this program as being "modern," for modern has come to mean music in new forms and modes, based upon, generally speaking, a highly dissonant harmonic scheme. Nothing of the sort was evident in the excellent music given by Dr. Carl on this occasion. The Shaw work is altogether conservative, simple in harmony and structure. The Holst arrangement of Psalm LXXXVI is likewise conservative and very effective. There was a solo for tenor beautifully sung by Dan Gridley, partly entirely alone and antiphonally with the unaccompanied chorus, sometimes with the unaccompanied voices as accompaniment and sometimes with the full choir and organ. There was also in this piece a solo for soprano excellently sung by Grace Kerns.

The piece by Andrews, which was one of the best on the program as well as one of the most modern, offered antiphonal effects in modal counterpoint with interesting unison passages for the male voices. The next work, Springs in the Desert, by Jennings, proved to be altogether conservative, light, graceful and pretty. The parts were taken by women alone, men alone, and by the full choir with organ, and there was a very attractive tenor solo sung again by Gridley.

The two American works, by Sowerby and Spalding, call for particular comment. The Sowerby work is by no means modern—not nearly so modern as one expects from Sowerby. It is, however, beautiful, effective and interesting, and, in certain portions of it, there were some harmonic novelties that were quite attractive. The opening lines were sung by Amy Ellerman, alto solo, and throughout the entire piece there was variety of choral treatment. The Spalding piece is a tenor solo throughout. There is no chorus in this. Gridley gave a wonderful interpretation of it, full of the intensity and depth of feeling which the music demands.

The final number on the program was the Choral Concerto by Smith, heard on this occasion for the first time in New York. With the exception of the setting of the words, "Let the sea make a noise and all that therein is," this work lacks originality and is rather dull. It is far too complex in choral treatment for description, and it is too long for its musical content.

The performance of all of this new music reflects credit upon Dr. Carl and the forces under his command. It must have been a task to rehearse so thoroughly and meticulously so much music presumably entirely new to the members of the choir as well as the soloists. Whether the music itself is worth the effort may well be a matter of question.

### Bruckner Lecture at Hunter College

On Tuesday evening, March 3, Father Joseph A. Hauber (director of music at the Pro-Cathedral of the Blessed Sacrament, Altoona, Pa.), will deliver a lecture at Hunter College, the subject being Bruckner, His Life and Symphonic Work. No tickets are required for admission, the lecture being open to the public.

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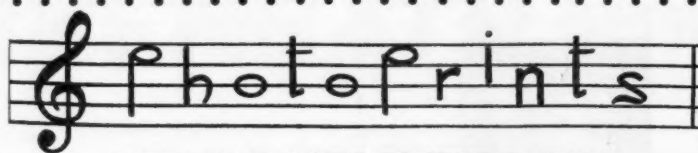
"... played with taste, rhythmic and technical clarity. The orchestral accompaniment was vigorous and interesting."  
—*Times*.

"Drew immediate attention. She has an excellent sense of rhythm and a satisfactory technic and an appreciative response to phrase and nuance... a lacy pianissimo and a delicate and musical touch."  
—*Morning World*.

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### SUNDAY NIGHT CONCERT, FEBRUARY 15

Giovanni Martinelli, singing the Pagliacci aria in Italian, with his wonted fervor and effect, and later appearing as Walther (Die Meistersinger), singing the Prize Song in German, gave added proof of his versatility. His German enunciation was commendably distinct, betokening possible appearance later (rumored) as Tristan.

Louise Lerch sang with freshness of voice the Charmant Oiseau coloratura aria, later sharing the duet from Lucia with Alfio Tedesco. Ezio Pinza was likewise in fine voice, singing understandingly the song, Il Venditore, by Buzzi-Peccia. Julia Claussen was dramatic as ever in an aria from Le Prophete. Basioli and Pinza united in the Puritani duet, the two men's voices blending well, with climax. Leonora Corona shone in her singing of Catalani's aria from Le Wally, and other soloists on the program were Olga Didur, Alfio Tedesco and Mario Basiola, the closing vocal offering being the trio from Il Trovatore, in which Corona, Martinelli and Basiola distinguished themselves.

The orchestra, under Wilfred Pelletier, played Beethoven's third Leonore overture and a suite from Coq d'Or (Rimsky-Korsakoff). The concert was unusually long, but interestingly varied throughout.

### PETER IBBETSON, FEBRUARY 16

The second performance of Deems Taylor's Peter Ibbetson drew a large and distinguished Monday night audience, the cast being the same as at the premiere. Lucrezia Bori and Edward Johnson, as Mary and Peter, repeated their admirable portrayals, vocally and histrionically, and Lawrence Tibbett, as the bullying Col. Ibbetson, shared in the ovation tendered them during the curtain calls. In fact all of the artists gave of their best, including Marion Telva, a sympathetic, rich voiced Mrs. Deane.

The audience manifested due interest and appreciation, especially of the remarkable clarity of the English diction, every word of which was easily understood. Mr. Serafin conducted.

### LUCIA, FEBRUARY 17

Lily Pons sang her third performance of Lucia, the role in which she made her sensational debut, on Tuesday evening, the occasion being a benefit, which netted about \$5,000, for the Knickerbocker Hospital. The young artist was in excellent voice and was the recipient of several ovations during the evening. Martinelli, too, shared in the honors as the Duke. Others in the cast included Giuseppe de Luca and Ezio Pinza, with Mr. Bellezza conducting.

### SIEGFRIED, FEBRUARY 18

The third Siegfried of the season brought Laubenthal again as the hero, Whitehill as the Wanderer and Tappolet as Fafner, Elisabeth Ohms was the Brunnhilde. Karin Branzell sang Erda and George Meader gave his familiar, effective Mime.

Mr. Laubenthal was in particularly fine voice and looked and acted the part of Wagner's arch hero to the manner born. Opposite him, Mme. Ohms was a telling Brunnhilde and George Meader was a sufficiently conniving dwarf. Artur Bodanzky conducted the performance with sure hand and head.

### LA JUIVE, FEBRUARY 19

Repetition of Halevy's spectacular opera, La Juive, now almost a hundred years old, brought the same cast, and a full house listened to and admired the melodious, brilliant work. From it Wagner learned a great deal, as he did from Meyerbeer, about stage-group effects and instrumentation. Halevy was the first to make so much of the orchestra as a principal in the opera, preceding Wagner by a dozen or more years in this. At the second performance one noted various unusual effects among these the splendid sonority of Leon Rothier's pure bass voice, with frequent low F's and E's, the fine resonance of Martinelli's tones, high C's (Act I) and effective acting bringing him special recalls in the last act; Elisabeth Rethberg's beauty of voice and superb acting in the name-part and Nina Morgana, who was a youthful and sympathetic Princess, singing brilliantly. Alfio Tedesco, Millo Picco, Louis D'Angelo, Paolo Anan-

ian and James Wolfe filled their roles admirably. The chorus plays an important part, and did well throughout, while the two ballets went with éclat; especially was this the case with the Danse de l'Apache, in which the dozen child-warriors added much to the humor of the ensemble.

Conductor Hasselmann's commanding beat was ever evident.

### RHEINGOLD, FEBRUARY 20

The matinee performances of the Nibelungen Ring began auspiciously with an admirable Rheingold. This being the third of the performances in the annual Wagner Matinee Cycle. Michael Bohnen was a dignified and impressive Wotan histrionically,



CARMELA PONSELLE,

who will sing Santuzza in Cavalleria Rusticana at the Metropolitan on March 14.

and he sang exceptionally well. Gertrude Kappel's beautiful soprano voice was heard to excellent advantage in the role of Fricka, and Dorothee Manski as Freia was attractive to eye as well as ear. A distinctive feature of the performance was the Fasolt of Siegfried Tappolet who employed his sonorous, mellifluous bass with consummate skill. Karin Branzell as Erda was another vocal high light in the production. Walther Kirchhoff as Loge was notable for his volatile acting and for his singing. Gustav Schuetzendorff's Alberich was sinister and convincing without being grotesque, and George Meader was an excellent Mime. Alfredo Gandolfi did justice to the small part of Donner and Hans Clemens sang the role of Froh for the first time, with excellent effect. James Wolfe as Fafner was in good voice. The singing of the Three Rhine maidens was beautiful, the parts being taken by Editha Fleischer, Phradie Wells, and Marion Telva.

Mr. Bodanzky conducted a spirited performance.

### SADKO, FEBRUARY 20

Sadko was given its second performance on Friday evening with several changes in the cast: Queena Mario replaced Editha Fleischer as the Princess, singing beautifully and making a most favorable impression, and Julia Claussen sang the role of Sadko's wife in place of Ina Bourskaya, who was indisposed.

Edward Johnson in the title part scored a great success, the music suiting his voice and emotional qualities admirably. The large audience found much in the performance, both as far as the eye and ear were concerned, to delight them. Mr. Serafin conducted.

### RIGOLETTO, FEBRUARY 21

A capacity audience on Saturday afternoon heard Lily Pons in Rigoletto in which she again revealed the remarkable agility in technic and other qualities of the art that so quickly insured her success. Gigli, as the Duke, did some beautiful singing and was warmly applauded frequently during the acts and at their end. Pinza was the Sparafucile and de Luca, repeated his portrayal of the duke, with Vincenzo Bellezza conducting.

### LA TRAVIATA, FEBRUARY 21

The Saturday evening audience heard a repetition of La Traviata with Lucrezia Bori in the leading role which she sang charmingly, with a silvery wealth of tone and depth of feeling, receiving an ovation after the Ah fors e lui. She was a picture to the eye and acted with convincing forcefulness. Tedesco sang Alfredo, Danise was Germont senior and the rest of the cast proved so satisfactory as to make for a performance par excellence. Mr. Serafin, at the conductor's stand, did his share towards its accomplishment.

### SUNDAY NIGHT CONCERT, FEBRUARY 22

The program offered to the Sunday night audience proved a little out of the ordinary. Half of it was devoted to old-time songs in English sung by Queena Mario, Edward Johnson, Marion Telva and Lawrence Tibbett. Quartets, such as Carry Me Back to Old Virginny and Old Folks at Home were enjoyed, while Miss Mario was heard in May Day Carol by Deems Taylor; Mr. Tibbett's selections were Taylor's Captain Stratton and Wolf's Glory Road. Mary of Argyle, Lord Randal and Dobson's Cargoes were contributed by Mr. Johnson. For her solo, Marion Telva did Cadman's Land of the Sky-Blue Water, and Charlotte Ryan did an aria from Aida, Leon Rothier an excerpt from the Queen of Sheba and Everett Marshall the Pagliacci prologue. The audience was enthusiastic.

### Nineteenth Week at Metropolitan

At tomorrow evening's Grand Operatic Concert at the Metropolitan Opera House, Mmes. Pons, Falco, Guilford, Morgana, Vettori and Claussen and Messrs. Ransome, Tedesco, Tokatyan, Basiola, Gandolfi and Pinza will sing. Mr. Pelletier will conduct the opera orchestra.

Tristan und Isolde will open the nineteenth week of the Metropolitan Opera season on Monday evening with Mmes. Ohms and Ransow (debut) and Messrs. Melchior, Schorr, Bohnen, Clemens, Meader, Gabor and Wolfe, Mr. Bodanzky conducting.

Other operas of the nineteenth week will be:

Forza del Destino on Wednesday evening with Mmes. Jacobo, Bourskaya, Doninelli, Besuner, Wells, Ryan, Falco, Divine and Flexer and Messrs. Martinelli, Basiola, Pinza, Gandolfi, Macpherson, Ananian, Picco, Paltrinieri, Mr. Serafin conducting.

Sadko on Thursday evening with Mmes. Fleischer, Claussen, Petrova, Besuner and Falco and Messrs. Johnson, Basiola, Ludikar, Tedesco, Bada, D'Angelo, Macpherson, Cehanovsky, Gandolfi and Altglass, Mr. Serafin conducting.

Siegfried as a matinee on Friday—fifth of the Wagner Cycle Series—with Mmes. Kappel, Ranzow and Fleischer and Messrs. Melchior, Schorr, Tappolet, Schuetzendorff and Meader, Mr. Bodanzky conducting.

Iris will have its revival on Friday evening with Mmes. Rethberg, Biondo and Besuner and Messrs. Gigli, DeLuca, Pinza and Paltrinieri. Miss DeLeporte and Messrs. Bonfiglio and Levinoff will dance and Mr. Bellezza will conduct.

Die Meistersinger will be the Saturday matinee opera with Mmes. Fleischer and Telva and Messrs. Laubenthal, Bohnen, Tappolet, Schuetzendorff, Meader, Clemens, Windheim, Altglass, Gabor, D'Angelo, Mac-

pherson, Wolfe and Ananian, Mr. Bodanzky conducting.



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# MUSICAL COURIER

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ERNEST F. EILERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503,  
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ALVIN L. SCHMOEGER, General Manager  
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WILLIAM GEPPERT  
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NEW YORK FEBRUARY 28, 1931 No. 2655

Some concert givers sell out the hall, and others  
sell out their audience.

The ukulele originally had but one string. Even  
that was one too many.

The test of the virility of some orchestras is their  
ability to survive despite their conductors.

Critics should remember that it is not the quantity  
but the quality of knowledge which counts.

True democracy is not extinct. An opera star  
treated a mere mortal quite as an equal the other day.

If more Americans spoke French, Italian and Ger-  
man the visiting musicians would not feel half so  
superior.

Overheard at an open air Aida performance at the  
Polo Grounds when the dusky heroine came on:  
"Gee, ain't she sunburned!"

Performers who listen to critics should remember  
the tried and true saying: "Yield to all and you will  
soon have nothing to yield."

Do you feel any extra musical vibrations? Tos-  
canini is in town again, and conducting at his ac-  
customed throne in Carnegie Hall.

If any of the so-called cures for tuberculosis  
should be proven effective happy endings could be  
written for Traviata and Boheme.

Sweet is pleasure after pain, and therefore pro-  
gram makers should put a Johann Strauss or Wald-  
teufel waltz after Schoenberg's Pierrot Lunaire.

In this land of the free you can do anything you  
like except say that you don't like the Star Spangled  
Banner as a song—and about 10,001 other things.

Spring will soon arrive and the opera singers will  
soon depart. London has a Spring season of opera.  
Why not New York, or Chicago, or both?

"Canned Music" or no canned music, real music  
will survive. By real music is meant music made  
by live, breathing, palpitating humans. Business,  
science, economics and what not are susceptible to  
"improvement," but art never was and never will be.  
Where are the Raphaels, Michael-Angelos, Da

Vincis. Rosas, Rubens, Beethovens, Bachs, Chopins  
of today? There is not even a bow maker of our  
time who can duplicate a Tourte violin bow.

Abbé Liszt wrote the Liebestraum (Dream of  
Love), and another abbé, Prevost, wrote one of the  
most tender and exciting love stories ever told,  
Manon Lescaut.

It took 1492 years (counting from the beginning  
of the Christian era) for America to be discovered.  
But it did not take the European musical artists long  
to find out about it.

A perfect example of a dead heat is offered in  
the playing of rapid passages on two pianos by Guy  
Maier and Lee Pattison. At the finish there is never  
a fraction of an inch between them.

Many persons seem to be able to imitate pictures  
by the classical masters, but no one has as yet suc-  
cessfully imitated a symphony by Schubert, a sonata  
by Beethoven, a nocturne by Chopin or an opera  
by Wagner.

Says a scientist—"jazz music is the same relative  
phenomenon among the masses as modernistic com-  
positions are in the ranks of the tonally educated.  
It is a time of general musical upset, unrest and  
revolution."

Which is worse, a composer with no technic trying  
to play his latest piano piece, or a composer with no  
voice attempting to warble his newest song? The  
answer is: A conductor with no talent essaying to  
lead an orchestra.

We are tired of hearing that the working people  
of Italy are more musical than those of America.  
We know at least one Mason and one Carpenter in  
this country who need take no back seat tonally for  
any mason or carpenter in the Sunny Peninsula.

Prof. B. J. R. Stolper's dictum is this: "None  
but an artist should be allowed to teach art in its  
various forms—literature, music, poetry, painting."  
The learned gentleman forgot to add, on the other  
hand, how such artists are to be selected, and what  
means could be used to prevent the pedagogical ac-  
tivity of those who are not artists.

Wagner wrote a prelude, not an overture to Die  
Meistersinger, Rubinstein's name was not spelt  
Rubenstein, Paderewski was not pronounced Pade-  
rooski, nor Tschaikowsky, Tschaikousky. Further-  
more, the accent in Cavalleria is on the penultimate  
(next to last) syllable, which is also true of the  
name of the New York singing society, Arion.

Brucknerites have cause for rejoicing, and that  
does not happen often. The towering Toscanini  
feels the appeal of the fine but neglected Bruckner  
music, and will play his seventh symphony at the  
Philharmonic concerts of March 4, 6, 7, and 8.  
Hosannahs are certain to sound in Germany and  
Austria, where the Brucknerites dwell in large num-  
bers, and it is to be hoped that many new converts  
to the cause may be gained by what doubtless will be  
a notable Bruckner interpretation under the baton of  
Toscanini.

Sometimes headlines do not fit the subject matter  
of the article above which they stand. The other  
day one of the New York papers, writing of the  
recital of a young artist, said in the headline that he  
"Hit Artistic Heights in Recital." Only a very brief  
paragraph was devoted to his playing; indeed the  
caption in heavy type occupied almost as much space  
as the entire recital report, including a complete list  
of the music that he played. There is nothing what-  
ever in the report of the critic to indicate that this  
artist "hit artistic heights."

Mascagni need not worry—and indeed does not  
worry because he wrote only one successful opera.  
He is in good company, for Bizet's Carmen is that  
composer's only enduring work, Faust is Gounod's,  
Mignon is Thomas', The Bartered Bride is  
Smetana's, Eugen Onegin is Tschaikowsky's.  
Rubinstein failed with all his operas. Beethoven  
wrote only one opera, Fidelio, which is a dramatized  
symphony and appeals only to musicians. The best  
sellers in opera still are the works of Verdi, Wagner  
and Puccini, with now and then a momentarily active  
market, a passing flurry, for Mozart, Weber, Rossini  
or Richard Strauss. He does much who does a  
little well, says an old proverb.

## Where Is the Center?

"Vienna Still Holds Its Place as a Leading Musi-  
cal Center," said a headline in the New York Herald  
Tribune recently.

Berlin claims the same distinction; so does New  
York; and Chicago; and Boston; and Paris; and  
London; and, for all one knows, also dozens of other  
cities.

It has never been demonstrated quite clearly or  
convincingly what is meant by a "leading music  
center." Is it a place where the most music is heard,  
or the most important music? Is it a place where  
the population is more musical than in localities that  
do not claim to be "centers"? Is it a place that pro-  
vides the largest audiences? Is it a place where the  
greatest number of competent musicians live? Al-  
together, in what does a "leading music center" lead?

Surely a little town like Bethlehem, Pa., leads in  
something or other because of its great Bach Festi-  
vals. Certainly Cincinnati is a center because of  
its music schools, orchestra, May Festival, and sum-  
mer opera. Bayreuth is a "center" of Wagnerian  
opera performances. Munich is a center. Los An-  
geles and San Francisco are centers. Minneapolis  
is a center. Rochester, White Plains, N. Y., Cleve-  
land, Detroit, Worcester, Mass., Atlanta, Miami,  
Dresden, Brooklyn, Syracuse.

This thing of claiming musical superiority on the  
part of any one city, is little less than absurd. The  
mere expenditure of money for musical perform-  
ances does not prove anything, for usually it is pro-  
portionate to the population and wealth of a com-  
munity. There may be, in ratio to the number of  
inhabitants, a greater number of musical persons in  
a small city than in a large one.

It is generally agreed that the opera houses and  
orchestras of Europe, are, to say the least, not supe-  
rior to those of America. Our music schools are  
better attended and turn out a greater percentage of  
competent pupils than those of Europe. We have  
as many (probably more) great private teachers here  
as there are in Europe. We publish as much music  
as they do across seas. New York no doubt hears  
more concerts in a season than any other city in the  
world. There is more broadcasting of good music  
in America than abroad. We have musical critics in  
this country as good as anywhere else. We have  
the greatest musical newspaper in the universe, the  
MUSICAL COURIER.

Boasting is not achieving, and nothing is gained  
for musical art, when any one city sets itself up as  
the "leading music center."

Let such a place lead with deeds and not with talk,  
and the world will be quick to recognize the results.

## What Price Contemporary Criticism?

Struggling modernistic composers will find a  
source of consolation and encouragement in reading  
the verdicts of former generations on their own  
musical geniuses. History has it that a powerful  
contemporary critic of Vienna plaintively alluded to  
"Herr Mozart's unfortunate persistence" in marring  
his "otherwise talented compositions" by the all-too-  
frequent and unwanted application of "far-fetched  
dissonances." That makes familiar reading for one  
accustomed to the present-day critical vernacular.  
To an Arnold Schönberg, so often accused of writ-  
ing "purely mathematical music" it may be a source  
of either amusement or melancholy resignation (or  
both) to read what Zelter, the omnipotent musical  
writer and conductor of the Berlin Singakademie  
had to say concerning Johann Sebastian Bach—  
seventy-five years after the composer's death: "It is  
sheer impudence to expect a public to indulge an  
entire evening in such calculated music (ausgeklüg-  
elte Musik)!" Bach's Passions, according to the  
same Professor Zelter, are mere "incomprehensible,  
pedantic musical formulæ" (unverständliche pedan-  
tische Formelmusik), although Zelter adds one might  
be inclined, now and then, to accept a shorter work  
of Bach "for the sake of its curiosity." All that  
sounds suspiciously familiar to the habitual reader  
of contemporary criticism on any given composer  
of our period. That, and other interesting matter,  
may be found in the memoirs of Eduard Devrient,  
German writer and theatrical expert. They are de-  
dicated to his young friend, Felix Mendelssohn-  
Bartholdy—the same Mendelssohn who, when re-  
viving Bach's St. Matthew Passion on March 11,  
1829 (one hundred years after its last preceding  
performance!), could risk the great enterprise only  
because the proceeds were intended for the charitable  
purpose of a Fund for Poor Seamstresses. That  
performance made history and convinced even the  
obstinate Zelter. But the Zelters of 1930 have not  
yet learnt the lesson.



# VARIATIONS

By the Editor-in-Chief

All the way from Vienna, comes the delightful Italian story about the performance of Verdi's *The Masked Ball*, at Livorno. It was the first hearing of the work there. The public liked the music, but did not seem to think that an opera with such a tragic ending should have been chosen for carnival time, as that merry period hardly put them in a frame of mind to witness scenes of blood, even as mere stage happenings.

Especially carnival's closing night found the audience opposed to tragedy. But what was to be done? No other opera had been prepared, and yet it was apparent that the theater could not remain closed on carnival Tuesday. Therefore *The Masked Ball* had to be repeated, and for the twelfth time the misguided Renato was to mask his features and stab Riccardo to death.

The last act had arrived and the stage was crowded with gayly attired folk and dancers. Amelia, the falsely accused, warned Riccardo of impending danger, and they sang their final duet. Renato entered, approached them, and raised his dagger to strike. At that moment three mysterious personages in dominoes seized him gently, wrested the weapon from his hand, spoke to him persuasively, and finally convincing him of the innocence of his wife, succeeded in bringing about a warm reconciliation between the two men.

At this totally unexpected denouement the audience stood on the seats and yelled and applauded like persons possessed. All the artists were called before the curtain dozens of times, but not until they were joined by the three wags who had preserved the carnival spirit by preventing the murder, did the audience leave the theater satisfied.

If you would like to get a good idea of the inner political, social and sexual significance of the Paris Grand Opera and its renowned Ballet, read the description in *Paris Nights*, by Arnold Bennett. It is too long to quote here. The essay gives the reasons why there is so little change of repertoire and singers at the French national home of opera.

Rossini and Meyerbeer, former gods of the Paris Opera, were apparently very good friends, but it was known that secretly they hated each other. It soon became town talk that to every performance of a Rossini opera, Meyerbeer sent two fashionably dressed men whose duty it was to sit in the middle of the parquet, to fall asleep before the opera had proceeded fifteen minutes, and not again to open their eyes until the last note of the work had been played. The regular visitors of the Opera knew well by sight these "sonneilleurs de Meyerbeer."

One day Meyerbeer received the following billet:—"Dear Master and Friend—Tomorrow the Opera will produce 'Semiramide.' As I have heard, greatly to my regret, that things are not going well with you at present, I should be overjoyed if you would use the inclosed tickets. The box is visible from all parts of the house, and the seats are comfortable. Shortly before the close of the performance I shall have you awakened. With true admiration, your G. ROSSINI."

That sort of amiability must have appealed irresistibly to the Parisians. On the other hand, Wagner's unpleasant position in Paris (even prior to the premiere of *Tannhäuser*) no doubt was due in some measure to his tactless and disparaging remarks about Rossini, the god of the Parisians.

"A clever dancing master," Wagner called Rossini in a letter to Berlioz. The Paris opera goes never forgot the remark, and on that turbulent and memorable evening of March 16, 1861, they answered Wagner with their hoots, cat calls, jeers, and whistles.

Michael Arlen, novelist, said here recently: "The present state of drama everywhere is toward frivolity." He should give the drama time. It is only about 9,000 years old. According to the researches of Professor Flinders-Petrie, of Cambridge University, there were dramatic representations in Nineveh 7,000 years before Christ.

Musical modernists are not completely happy unless they can find someone to disagree with them.

It appears that without my knowledge or consent, I have been made a "member and co-worker" of the

New York Anti-Vivisection Society. As a critic, I naturally believe in greater and more complete vivisection.

What has become of Strauss' *Rosenkavalier* at the Metropolitan? Maybe in the spirit of the moment, some New York gangsters have captured the opus and are holding it for ransom.

The Sun of February 21 announced a "Glean Club Contest" at Town Hall for February 28; stated that at his February 25 piano recital in Carnegie Hall, David Barnett was to play the "twenty-four preludes" of Chopin; and spoke of a Wagner opera which that journal calls "Reingold."

News note: "Marion, Va. (U.P.)—Since it was reported several weeks ago that a Tazewell county man had a genuine Stradivarius violin for which a Roanoke musician had offered \$40,000, more than two dozen 'genuine Stradivariuses' have been discovered in south-West Virginia."

It was pointed out some seasons ago in this department, that if Stradivarius had made all the violins supposed to be his, he would have had to work twenty-one hours a day for 119 years.

Apropos, does anyone wish to purchase a genuine Maggini violin, in fine condition, and with a glorious tone? The instrument belongs to a well known violinist who is ill and in need. He is willing to sell also several original manuscripts of Debussy, including that master's famous *Minstrels*. Anyone interested in immediate purchase may address the writer of Variations.

W. J. Henderson writes in the Sun (February 21) that all the lovers of Rheingold were at its performance in the Metropolitan last week, and adds sententiously: "Not a few had brought their children with them. For the premature sophisticates of this time, the 'Ring' takes the place of Hans Christian Andersen."

The sporting snoopers of the MUSICAL COURIER reports that at the Tilden-Kozeluh tennis match in Madison Square Garden, two of the most frenetic rooters for the American player, were Ernest Schelling and Albert Spalding.

J. B. Priestley, English author who is visiting our shores and inland, had no sooner debarked here than he declared that America "has a national capacity for ugliness." America's reply has not yet been made public.

A tenor out of work was standing in the lobby at the Barber of Seville performance last Monday and humming audibly, when a kind colleague passed and said: "Well, so you're singing at the Metropolitan."

Before he left for his Australian tour, Louis Graveure was rung up on the telephone by his worried manager, who said: "I've just heard that you have let your mustache grow. All the pictures and bill board posters of you which we sent to Australia are clean shaven. It would cost a great deal to get up new material and also entail ruinous delay. Shall we do it, or will you shave off your mustache?" Graveure shaved.

Charles Hackett told a friend not long ago that it took him eighteen months to memorize the music of his part in *Forrest's Camille* (premiered this winter by the Chicago Opera) while Mary Garden spent nearly twice that period over her longer role.

In our machine age, what wonder that we have so much machine made music?

The late Prof. Boyan Penev, of the University of Sofia (Bulgaria) left among his literary remains, a profound study of Beethoven, in which he declares that the master's deafness was no handicap to his spirit.

Bang! there goes another cherished tradition of the musical world. Will these biographical ghoulies ever cease their iconoclastic toppling of our best beloved idols?

If Beethoven cared nothing about his deafness,

what becomes of the pretty story about the premiere of his Ninth Symphony, when he heard no applause, had to be turned about to see the waving handkerchiefs, and acknowledged the tribute with tear filled eyes?

And maybe we shall be told soon that Mozart did not play an unreachable piano tone with his nose; that Bach did not have dozens of children, and drink beer in the organ loft of the Thomas Kirche, and go blind (not from the beer, of course); that Handel's irascible temper and gourmandish appetite never existed; that Haydn was called "Joe" and not "Papa"; that Rossini's reputed stoutness is mythical, as he observed a rigorous diet; that Mendelssohn never was rich, and Schubert left a large fortune; that Chopin's cough came from cigarettes and he really lived to celebrate his eighty-ninth birthday; that Liszt was a virgin and Cesar Franck a libertine; that Brahms' whiskers were false and used as a disguise to ward off persons who might ask him why the last movement of his C minor Symphony, is so much like Beethoven's Ninth; that Wagner's slavish inhibitions were never to borrow money, never to be ungrateful, never to talk about himself; that Wagner always praised Mendelssohn, Meyerbeer, and Brahms; that Wagner donated all the Bayreuth profits to musical charities; and anyway, that not one of the Wagner operas was composed by him, a Viennese critic named Hanslick having written all of them except *Parsifal*, that work really being from the pen of Johann Strauss, who had originally called his opus *Parsiflage*, then changed the title to *Parsleyfal*, sent the score, with return stamps inclosed, to Wagner for his criticism, only to have him retain both the comic opera and the stamps.

One of the omniscient sages and daring original thinkers of our time, John D. Rockefeller, came out recently with his monumental saying that, "We can only be hopeful and hope for the best." Never was there a truer word spoken and I am following the great man's advice. I am hopeful because no piano recitals of Beethoven sonatas have been given here so far this season, and my best hope is that none will occur during the balance of the season.

It is all right for the musical modernists to go back to Bach, but on their rearward path let them not linger by any chance with *The Maiden's Prayer*.

In the Herald Tribune, you read the headline: "Ears, Not Mouth, Taste Wine, Expert Contends." Maybe, too, it is the nose that causes us to sniff so suspiciously at most of the modernistic music.

A new choral concerto by Alexander Brent Smith, and a new jazz oratorio by Erwin Schulhoff, cause me to hurry with the completion of my own solo duet, etude symphony, fugue rhapsody, and opera toccata.

I refuse to believe that life in Russia is so terrible, for I read that the Soviet land has a scarcity of accordions and balalaikas.

A fact not generally known is that Liszt's familiar A flat Liebestraum was composed originally for baritone solo. That should nullify the peevishness of those purists who fidget when Tito Schipa delivers his tenor arrangement of the same song.

The Morning Telegraph tells of a fussy patron at a restaurant who listened to the music for ten or fifteen minutes and then sent for the orchestra leader.

"Pardon me," said the diner, "but do you play anything by request?"

"Why of course," replied the leader, "anything." "All right, then, will you please play dominoes and let me eat the rest of my dinner in peace?"

Motion Picture Moods, is the name of a Schirmer publication, which supplies music for various basic film scenes and plot incidents. One set of examples in the volume, is labeled, "For Uncanny Situations." What kind of music would you suggest?

Opera composers are missing a great chance at a perfect libretto, with Chicago bandits as the characters. Think of what an ideal last act there could be, with everybody dead.

Day by day the musical season is getting shorter and shorter.

LEONARD LIEBLING.

### Better Times

"Times are not what they used to be before the war," said an old musician recently. "The youngsters of today have no conception of what a beautiful and comfortable life we musicians used to lead some twenty-five years ago."

Does anybody remember the musicians of twenty-five years ago congratulating themselves on the beautiful world in which they lived? No! The musicians of that time had just as much fault to find with artistic conditions then as they have now. They formed themselves into a protective union, made vigorous complaints, went on strike, and showed in various ways that the world was treating them very badly.

We look back on the good old ways of ninety years ago when Liszt and Chopin, Paganini and Vieuxtemps, Schumann, Mendelssohn, Spohr, Meyerbeer, Rossini, Berlioz, Wagner, Verdi, and many other famous musical artists were alive, and we think that never will the world know such a glorious epoch.

But in 1841 Mendelssohn wrote to his mother his opinion of Berlin—Berlin, which we are taught to believe the most musical city of the world:

"All the causes which formerly made it impossible for me to begin and to continue my career in Berlin, and which drove me away, still exist, just as they formerly did, and are likely, alas! to exist to the end of time. There is the same frittering away of all energies and all people, the same unpoetical striving after outward results, the same superfluity of perceptions, the same failure in production, and the same want of nature, the same illiberality and backwardness as to progress and development, by which, indeed, though the latter are rendered safer and less dangerous, still they are robbed of all merit and of all life. . . . The soil must be entirely ploughed and turned up before it can bring forth fruit, so it seems to me at least in my department. The musicians work each for himself and no two agree; the amateurs are divided and absorbed into thousands of small circles. Besides, all the music one hears is, at the best, only indifferent." (Wallace translation.)

If Berlin was too bad for Mendelssohn's fine taste, why did he not try Paris? That city used to be the center of art and culture. Mozart's father desired his son to make a name in Paris, which was the musical Mecca of the operatic pilgrim. But Mozart's experience in Paris was disheartening and tragic. A writer of a century and a half ago has left a dismal picture of the opera:

"The Opera will first claim our notice, being the most considerable musical establishment existing not only in Paris but in Europe.

"It is supposed that the stranger who for the first time enjoys this magnificent spectacle must be overwhelmed with astonishment and delight at all he sees and hears. Alas, No! The first thing that strikes him is the screaming (criallerie) of the singers and the noise of the orchestra. In truth they alone who are accustomed to the opera have ceased to be disgusted by those two defects, which impress the connoisseurs of all countries, and even those amateurs who cannot lay claim to high science, but who are gifted with natural delicacy of organ, and polished by the habit of hearing good music. Gluck, in substituting his own energetic music for that of France, has not made the nation sufficiently understand that they may sing even with energy without barking. . . . What is it that causes the applause at this theater and at the others? Is it real admiration? Or do they arise from the real connoisseurs? No: it is from a handful of men often ignorant of music, who, directed by a leader to whom is secretly confided, by the principal actors, the signs for creating applause. . . . Whatever is complicated, however perfect in the eyes of the real connoisseurs, is disagreeable to those who understand nothing of music beyond a ballad:—thus, *Le Devin du Village* of Jean Jacques Rousseau, and *L'Anacréon* of Grétry, always meet with success upon the stage, because the first contains nothing above a ballad, and the second does not go beyond the style of a romance or a couplet. To be concise and easy are the two great requisites for success with the vulgar—who require nothing more. . . . These precious qualities which have placed the reputation of Grétry so very high, are not sufficient to satisfy those who require other perfections in this art."

But this begins to be depressing. Let us leave the wretched world of music and go back to the golden

age of English literature. Let us refresh ourselves with the contemplation of the culture and high mentality of the age which enriched the world with Shakespeare. What a wonderful public he must have had! Think of living in a period of Elizabethan literary culture. Ben Jonson describes the kind of public he, with Marlowe, Webster, Ford, Beaumont and Fletcher, Massinger, and Shakespeare, wrote for in 1607:

"Now, especially in dramatic, or, as they term it, stage-poetry, nothing but ribaldry, profanation, blasphemy, all license of offence to God and man is practised. I dare not deny a great part of this, and am sorry I dare not." In 1610 he added: "Thou wert never more fair in the way to be cozened than in this age, in poetry, especially in plays: wherein now the concupiscence of dances and of antics so reigneth, as to run away from nature and be afraid of her, is the only point of art that tickles the spectators."

Commenting on these passages from Jonson, Professor Phelps of Yale University exclaimed: "And the age which he damned is now regarded as the world's high-water mark!"

Surely the London of Ben Jonson's day could not compare with the luxury and art of ancient Rome. Yet Tibullus, writing before the Christian era began, believed that better times existed long ago. In his third Elegy he says:

"How happily men lived when Saturn reigned, before the earth was laid open by long roads. In those days the strong bull did not bear the yoke; the horse did not champ the bit in his subject mouth; no house had doors; there was no stone fixed on the fields to mark the precise boundaries of each man's crop; the very oaks yielded honey and the sheep spontaneously offered their milky udders, and gave no trouble to those who wanted them. There were no armies, no enmity, no wars; nor had the cruel smith forged the sword with ruthless art. Now under the rule of Jove, slaughter and swords are incessant; now the sea and land offer a thousand ways of sudden death."

But the world has changed, nevertheless; and the war had nothing to do with it. Surely the moonlight had more magic and the stars a brighter glow some forty years ago. Why has the lilac lost the scent it used to yield when the rain of an April morning freshened it? And those robins—and the blackbirds, too—lack the liquid melodies of the spring-time which comes no more. For we old men can never see the world again with young, impressionable eyes; never hear the music of our younger days; never know the sweetness of the flowers and the keen delights of youth.

In those days, when our canoe was on the lake and we climbed over the hills, we little thought that in years to come we should delve into old records and turn yellow pages to learn that mankind in all ages of the world has looked back upon the past and fancied that the earlier times were happier. The land of Eldorado lies for ever over the mountains of the moon.

CLARENCE LUCAS.

### The Art of the Dance

An interesting modern development, which is at the same time decidedly ancient, is the constantly increasing popularity in America of the dance, meaning, of course, not the ballroom or night club variety, but the solo dancer who gives "concerts" in Town Hall and elsewhere. Dancers from various lands abroad and at home are making tours of America with more frequency and with public support.

Strangely enough, to some people dancing of this sort means nothing. To others it is the greatest of delights. What to one art lover is merely "standing around" or stupid "posing" is to another the height of artistry. There would seem to be an opportunity for American composers to write music for the dance. Novelties of this sort would be welcome.

### Heroes in Thuringia

Things are happening in Neuhaus-Schiernitz, Thuringia, where, according to the news cabled the authorities have imposed a tax on privately owned musical instruments, and "an infuriated citizen attacked and utterly demolished his piano with an ax, while another inhabitant of the same town tore the works out of his phonograph and converted it into a breadbox."

Although we have no such tax in this country, there is every reason to think that many an American household head, where there are children, has been tempted to follow the example of Thuringia.

### Wagner—"Hero of the Day"

When contemporary compositions are misunderstood the excuse is so often made that the great classic masters, particularly Wagner, had to undergo similar struggles in their youth that it seems well to make a correction. The truth of the matter is that Wagner was an immediate and instantaneous success upon the performance of his first important work.

Rienzi was given in Dresden, October 20, 1842. Wagner was born May 22, 1813, so that in 1842 he was twenty-nine years old. The performance of Rienzi began at six and came to an end just before midnight amid immense applause. Early next morning Wagner appeared in the band room to make excisions, but the management objected to shortening the work by a single note. During the next ten days two repetitions of the opera were given to crowded houses at increased prices. When Reissiger, after the fifth performance, gave Wagner the baton, the enthusiasm redoubled.

"Wagner was the hero of the day."

By and by Rienzi came to occupy two evenings, acts 1 and 2—and 3, 4 and 5. The managers of the Dresden Theater were now eager to bring out *Der Fliegende Holländer*, and Wagner conducted the first performance on January 2, 1843. It was given almost immediately thereafter in Riga and the following year in Berlin, and made its way quickly elsewhere. Rienzi was produced in Hamburg in 1844 and Königsburg in 1845, in Berlin in 1847 and so on. Spohr declared the *Holländer* to be a masterpiece, and played the music in Cassel, June 5, 1843.

As a result of his success, Wagner was made Hofcapellmeister, which means royal conductor, and was installed February 2, 1843, only four months after the first performance of Rienzi.

Those who claim that Wagner was not a success and had to await the understanding of the people have misread history.

It is quite true that Wagner's later growth appears to have been too rapid for the public. If he had not mixed himself up with political activities, as a result of which he was forced to leave Germany, he might have continued his early successes. That, however, is mere conjecture. The fact remains that Wagner's genius was instantly recognized with the performance of his first important opera.

### It Was So Even Then

What subtle influence makes women, more than men, susceptible to the appeal of music, is a thing for philosophers, scientists, and psychologists to ponder upon deeply.

The fact remains, however, that in New York, as elsewhere, women constitute the greater part of the audiences at concerts. And it appears always to have been so, according to an observing little poem that appeared in the *New York Gazette* as early as February 13, 1733. These are the tender and touching lines:

Written at a Concert of Music  
Where There Were a Great Number of Ladies.

Music has power to melt the soul,  
By beauty nature's swayed;  
Each can the universe control,  
Without the other's aid.

But here together both appear,  
And force united try;  
Music enchants the list'ning ear;  
And beauty charms the eye.

What cruelty these powers to join,  
These transports who can bear?  
Oh! let the sound be less divine,  
Oh! Look, ye nymphs, less fair.

### Prima Donna and Perfumes

A prima donna's whims are giving the management of the Nice Opera House plenty to think about. After going to the trouble of perfuming the entire opera house with mimosa to please the Belgian singer, Gabrielle Dorley, when she appeared there in *Mignon*, the management has received an ultimatum from the lady that she cannot appear in other roles unless a different perfume is used each time she sings. Her latest demand is for cyclamen, "that modest little flower which grows in Rhodes," as she calls it; for this she considers, "in her imagination," as aesthetically suitable for the romance of *Louise*. What the other singers in the cast have to say to the prospect of singing in a scented atmosphere is not recorded, but the idea suggests infinite possibilities of a clash of perfumes alternately wafted into the auditorium on the entrance of each singer.



# THIS, THAT, AND THE OTHER THING

## WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to 'phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

### The Teacher Is the Important Thing

I have two children who are, both of them, I think, unusually gifted. Will you please advise me as to the comparative value of a music school or a private teacher, and also how I can obtain scholarships for these children?—W. W., Cleveland, Ohio.

It is impossible to give any general opinion as to the relative value of music schools or private teachers. The important thing is not whether the teacher gives instruction in some studio or school, but rather whether he is a good teacher or not. If your children have talent they should, no matter how young they are, have the very best teachers that you can afford to obtain for them. A good private teacher will see to it that the children will have whatever side branches, such as are taught in the schools, seem necessary to their proper development. As to scholarships, they are announced from time to time in the columns of the MUSICAL COURIER, and you have only to follow our pages for this information.

### A Composer's Problem

I am a composer, but am having great difficulty in having my music published. I am told that the publishers have practically withdrawn from publication. Can you tell me if this is true, and please advise me as to what I should do with my music?—E. T. W., Los Angeles, Calif.

We do not know whether the publishers have withdrawn from publication or not. Not entirely, certainly, since the MUSICAL COURIER still receives a large quantity of music for review (see our review columns). As to what to do with your music, the only thing you can do, so far as we can see, is to keep on sending it to the publishers. Unfortunately, publishers are dependant upon the public for their living, and the public is almost impossible to reach with anything except popular music, or elementary music, that is to say, music in the teaching grades. It has long been a problem, and is still a problem, to know how to place music that is worth-while before the musical public. In the matter of serious songs, it is almost impossible to place them unless some outstanding artist will sing them. Perhaps the same is true of piano and violin music. The happiest composer is the one who merely composes for fun and

does not care whether his music is published or not.

### Three of the "Old" Violin Makers

Whom do you consider the greatest of the old violin makers?—O. B., Albany, N. Y.

Three of the best known are Stradivarius, Amati and Guarnerius.

### Pronunciations

Unless a person knows all the languages he does not know how to pronounce the names of the new foreign musicians that are coming to our shores. Who knows how to pronounce the name of that young violinist who is a genius, "Yehudi Menuhin," or the new singer, "Lily Pons"?—E. A. R., Chicago, Ill.

Yehudi Menuhin is pronounced as though spelled Ya-hu-dee Ma-nu-heen, and Lily Pons as though spelled Lee-lee Ponce.

### James Price on 57th Street

In answering a question in last week's issue, regarding clubs and choir agencies, the address of James Price was given as 251 West 42d Street, New York. Mr. Price informs the MUSICAL COURIER that he is now located at 254 West 57th Street.

### Cherubini

Would it be possible for you to tell me the name of the originator of the expression, "The only thing in the world that is worse than one flute is two flutes"?—G. F., Newark, N. J.

Cherubini.

### A Real Coloratura Voice of Inestimable Value

My teacher tells me that I have a very high coloratura soprano. Is it worth developing? My personal predilection seems to be in the direction of music that calls for what is known as a lyric or dramatic soprano.—T. K., Altoona, Pa.

Your question sounds simple, but is difficult to answer. Commercially speaking, a real coloratura work is of almost inestimable value, because there are so few of them in the world today and because the public apparently enjoys vocal art of this type. Strangely enough, a great many young girls gifted with sopranos of the lyric or dramatic type, which can only be made into passing coloratura sopranos, seem to center their

ambitions upon the attaining of the real coloratura. There are also a certain number of singing teachers who seem to love to force voices upward. The true coloratura must have lightness and agility, as well as a wide range. Coloratura voices are born, not made.

### About the Lucerne Conference

Can you tell me anything about the conference which is to be held next summer in Lucerne?—S. L. N., Columbus, Ga.

Yes, this is a conference of musicians interested in school work. It will be attended chiefly, presumably, by school music supervisors. The conference has not been announced with this limitation, but we assume it to be operative, owing to the fact that the conference has been advertised only in the Music Supervisors official journal. It is presumable also that school methods will be discussed more than matters of general musical interest; and there is a very marked separation between school music and all other music.

## Accord and Discord

Among MUSICAL COURIER Readers

### Is a National Conservatory Needed?

New York, February 4, 1931.

Editor, Musical Courier:

In regard to the Fletcher Bill proposing the establishment of a National Conservatory of Music by the Government, I have informed the Senate Committee on Education the point of view of a musician. My letter to the Honorable Mr. Fletcher reads in part as follows:

"I wish to draw your attention to the fact that Congress created a National Conservatory of Music about 1890. There is absolutely no necessity for another National institution because we have such a tremendous over-production of professional musicians that thousands are seeking other employment. Furthermore, the United States has already a great number of institutions, supported by endowments and bequests of millions of dollars. A new National Conservatory could do no better than these schools; beside, there are hundreds of other music schools, colleges and universities for musical education, proving that no general demand for a National Conservatory exists.

"Nevertheless, if Congress desires to establish such a conservatory, I suggest that the endowed institutions established in the above-named cities be amalgamated, together with other leading conservatories, to constitute

an enterprise which should be guided by a National Academy of Musical Arts and Sciences; this should be independent of politics, capital and favoritism.

"Yours very truly,

"Carl Hein.

"Hein and Fraemcke, directors of the New York College of Music."

## I See That

Alfred Mirovitch will teach at the Chicago Musical College next season.

Palmer Christian has been engaged for the dedicatory recital on the new organ in Severance Hall, Cleveland.

Ralph Leopold played recently over WJZ. Nellie Melba, world-famous singer, is dead. Montemezzi's new opera, La Notte di Zoroaima, based on the story of the conquest of Peru, had a most successful first hearing at La Scala recently.

Dusolina Giannini received an uproarious welcome at Berlin at her first appearance there in several years.

Contrary to rumored reports, Hope Hampton will not appear with the French-Italian Grand Opera Company of Montreal.

Joseph Wolfstahl, one of the best known younger violinists in Germany, died early this month of pneumonia in Berlin.

Jeanette Vreeland, soprano, appeared as soloist before the Friendly Sons of St. Patrick in New York on February 16.

Mary Garden gave a Valentine Day program at Miami Beach.

Arthur J. Gaines has resumed the management of the St. Louis Orchestra.

Daniel Visanska, violinist and teacher, has returned from his vacation, in the South and has resumed teaching in his New York studio.

George Liebling has written a new song, entitled, Song Divine; it is dedicated to the memory of Edward MacDowell.

Mary Wigman is scheduled to sail for Europe on March 14.

The Juilliard Foundation has announced its 1931 competition for new orchestral works by American composers.

Ernest Davis, tenor, is now engaged on a coast to coast tour which will terminate in Seattle on March 4.

Berta Levina, contralto of the Philadelphia Grand Opera Company, recently made her first Philadelphia recital appearance, scoring a well earned success.

Richard Strauss is to conduct two of his own operas in Helsingfors, Finland.

Barnaby Nelson, vocal teacher of Toronto, Can., was a recent visitor in New York.

Leonora Corona, Metropolitan soprano, will appear in recital in West Hartford, Conn., on April 28.

Elmer Schoettle has gone to Denver to take over the piano classes of the late Edith Rinquest at the Rinquest School of Music.

Paul Longone has returned to Milan, following a seven week's opera season at Caracas City, Venezuela.

Klibansky artists are heard almost daily with clubs, over the radio, etc.

Fay Foster's The Moon-Lady engaged the interest of the National Opera Club, the Japanese subject amusing everyone.

St. Paul's Choristers, directed by Ralph Harris, gave a very successful concert in Brooklyn.

Dr. Dickinson's Historical Lecture Recitals have finished, and he has begun the Friday Noon Hours of Music at the Brick Presbyterian Church, New York.

Roeder piano pupils united in a recital of standard works February 13.

Hallett Gilberté writes from Hollywood, Cal., he goes to Honolulu next month.

Henry F. Seibert has been engaged to give the opening organ recital at Muhlenberg College, Allentown, Pa.

Joseph Uehla has established the Musical Art Studio in Flushing, L. I.

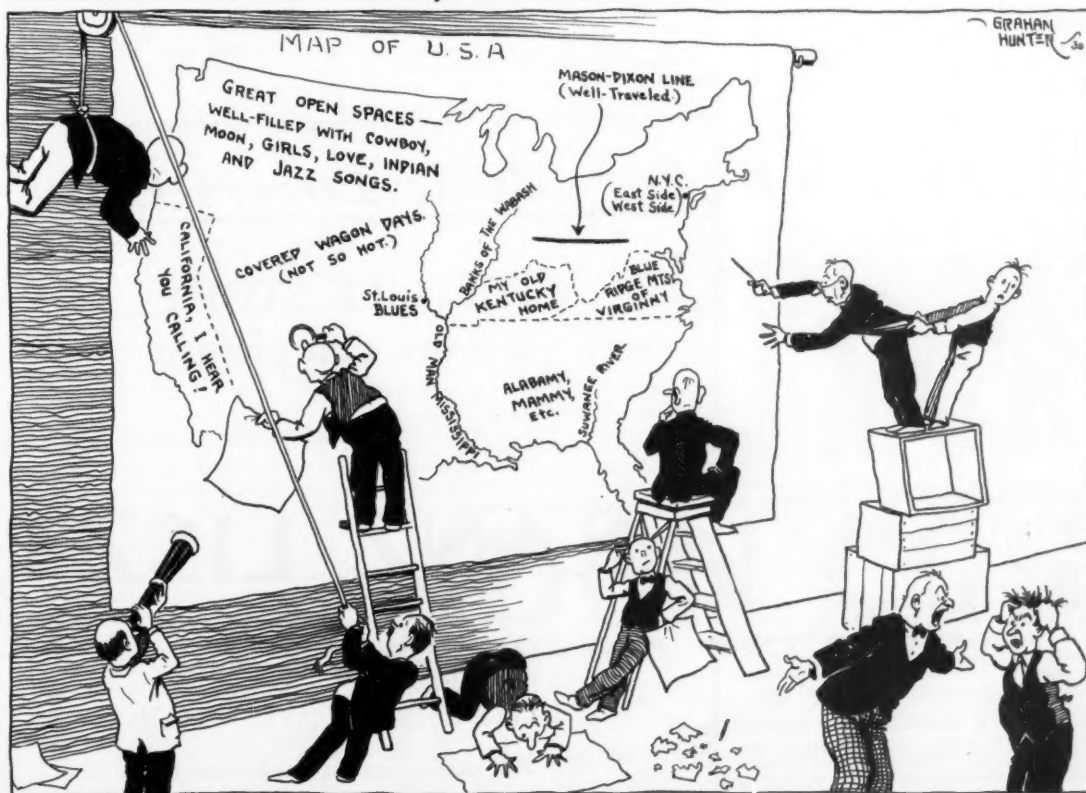
The Eleventh Annual National Harp Festival in Milwaukee opened on February 8, the featured artists being Carlos Salzedo, president of the Association, and Lucile Lawrence.

Lazar Samoiloff, now resident in Los Angeles, recently presented pupils from his studio in recital for the first time in that city.

Pietro Yon has been engaged for a series of three organ recitals in Indianapolis, beginning March 5.

Henry Tamianka, violinist, recently made his Paris debut with the Orchestre Symphonique de Paris, Pierre Monteux conducting.


Mana-Zucca was piano soloist with the University of Miami Symphony Orchestra, Arnold Volpe conductor, on February 6.



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G. SCHIRMER, Inc.**Geraldine Riegger's Career****Like a Musical Arabian Nights**

The career of Geraldine Riegger reads almost like a musical Arabian Nights. This young singer, who has won no less than five fellowships from the Juilliard School of Music, started out in life with the ambition of becoming a trained nurse. But one day, at her home in Columbus, Ohio, her piano teacher, Nellie Stout, overheard her singing at her keyboard work, and was so impressed with the beauty of her pupil's voice that she advised vocal training for her.

Miss Riegger was then introduced to Mrs. Nathan B. Marple, who proved to be an admirable instructor. Mrs. Marple not only taught Miss Riegger to use her voice to the best advantage, but she also gave an appreciation of the better types of music, and a belief in certain ideals which have sustained Miss Riegger through the trying times to be met by any younger singer who must support herself while learning.

The beauty of Miss Riegger's voice soon attracted attention which resulted in her being in great demand in Columbus musical circles. Among other attainments, she

became the youngest member of the Women's Music Club (Columbus, Ohio) and also was given the position of contralto in the Broad Street Methodist Church of that city.

After entering the Juilliard School Miss Riegger was exclusively a pupil of Mme. Marcella Sembrich. For the past six years she has been appearing on radio every morning in the week, except Sundays. For the first two years the contralto was with the radio program known as "Morning Devotions." From that program she went over to the "Cheerio" hour, starting with Cheerio and Russell Gilbert as the three original members of that group. This program has grown during its existence of nearly four years to the point where it is now known and loved throughout the United States and Canada. Also during this time Miss Riegger has been in great demand as a soloist in churches in the Metropolitan area. Now she is branching out into the concert field, and has already booked several engagements for the coming season.



Photo by Apeda  
**GERALDINE RIEGGER**  
Contralto

**Palmer Christian to Dedicate  
Severance Hall Organ**

Palmer Christian, American organist whose recent appearance with the Chicago Symphony Orchestra in Chicago won high praise from the critics, has been engaged for the dedicatory recital on the new Skinner organ just being completed in Severance Hall, Cleveland, the new home of the Cleveland Symphony Orchestra. For the occa-

**PALMER CHRISTIAN**

sion his unusual program will be made up of Bach's Toccata in C, Sonatina from God's Time is Best, and Passacaglia and Fugue in C minor; Gilson's Prelude on an Ancient Flemish Theme, Rousseau's Scherzo, Bingham's Twilight at Fiesole, Andriessen's Chorale, Up the Saguenay, by Russell, Eric DeLamarter's Suite (Ms.), Mulet's Toccata Thou Art the Rock, Mr. Christian's arrangement of the Debussy Prelude to the Blessed Damsel, and Bonnet's Rhapsody Catalane.

On March 7, Mr. Christian will appear as soloist with the Detroit Symphony Orchestra in Orchestra Hall, Detroit, presenting a group of organ numbers. On March 15 and 16 he plays a recital and holds a class for organists in Lincoln, Neb., in connection with the convention of the State Music Teachers Association.

In June, in Indianapolis, Mr. Christian will appear as recitalist at the convention of the American Guild of Organists. On that occasion the eminent organist will play a new sonata by Philip James, which is dedicated to him.

**Hurok Artists with N.B.C.**

George Engles has announced that NBC Artists Service, by arrangement with S. Hurok, has taken over the booking of all artists under the Hurok management for the coming season.

Mary Wigman, outstanding feature of the present dance season, is one of the artists affected by the new arrangement. She is to return next year for a coast to coast tour of one hundred recitals. Egon Petri, German pianist, who is to make his American debut next year, also will be booked by NBC Artists Service. Another attraction which is being brought to this country by the Hurok management is Yasha Yushny's Russian revue, The Bluebird, which has long been a favorite in Europe, and which was here for a brief season six years ago. The troupe

includes fifty, actors, singers and dancers. All other artists and attractions under Hurok management will be added to the present list of 105 artists who are to be represented by NBC Artists Service next season.

**Cast of American Premiere of  
Wozzek**

When Wozzek, Alban Berg's new opera, is given its American premiere by the Philadelphia Grand Opera Company on March 19, Leopold Stokowski conducting, the leading soprano role will be sung by Anne Roselle; the name part by Ivan Ivantsoff; the Doctor will be Ivan Steschenko; the Captain will be Bruno Korell, from the Staatsoper, Berlin, who makes his first appearance in this country on this occasion; the Drum Major will be Gabriel Leonoff, also will appear for the first time here; Sergei Radamsky, Russian tenor, will appear as Andres. Others in the cast will be Edwina Eustis, as Margret, Abrasha Robofsky and Benjamin de Loache, Daniel Healy and Louis Purdey. Alfred Reginald Allen, who collaborated with Leopold Stokowski in the translation and preparation of the stage directions and texts of Schoenberg's Gluckliche Hand and Stravinsky's Le Sacre du Printemps, is now engaged in the translation of the German libretto Wozzek.

**Jonás Artist-Pupil Wins Ovation  
With Minneapolis Symphony**

Ned Courtney, a well known critic and correspondent of musical papers, writes: "One step nearer, and that a decided move forward to the goal of her ambition, Eugenia Buxton, of Memphis, Tenn., a typical Southern girl, made her professional debut as a concert pianist with the Minneapolis Symphony Orchestra the evening of January 24 and received not only the plaudits of critics but the enthusiastic approval of Henri Verbrugghen, conductor of the Minneapolis organization. He was high in his praise of the young artist and predicted a brilliant

future for her in the realm of concert. Maestro Verbrugghen's praise was particularly timely, as Miss Buxton is a pupil of Alberto Jonás, colleague of Verbrugghen in Brussels and elsewhere in continental Europe."

The Memphis Commercial Appeal said this: "With the assurance of the finished concert artist, evidence of painstaking training and instruction, Miss Buxton negotiated varied and difficult passages of Tchaikowsky's concerto in B flat minor. Intricacies of this whimsical work of the vivid Russian found new beauties under Miss Buxton's playing. . . . The young artist responded with a Chopin waltz in G flat major and Beethoven's Ecossaises, arranged by Busoni."

Another critic wrote: "Miss Buxton's intelligent grasp and poise, her polished technique and musicianship which have delighted audiences elsewhere, made her performance a distinct treat. Vitality of her playing, sureness of touch, delicate shading and feeling set her apart as an artist of attainment with a most promising future."

**Music Critic Praises David  
Barnett**

David Barnett, young American pianist, again "proved himself an interpreter of the highest artistic ideals and disclosed an astonishing technical equipment," according to a music critic of the middle west. Mr. Barnett, who is presented by the National Music League, has just completed a tour through the south and west, including a concert in Kumlir Chapel, Western College For Women, at Oxford, Ohio. This tour took him to St. Louis where he appeared in two concerts with the St. Louis Symphony Orchestra under the baton of Vladimir Golschmann.

**Longone in Milan**

Word comes from Milan that Paul Longone has returned to that city following the close of a seven weeks' opera season in Caracas. It was impossible for the company to go to Havana and Panama.

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DUSOLINA GIANNINI WITH THE CAPTAIN OF THE S.S. ALBERT BALLIN. It was on this steamship that she sailed recently to begin the most extensive tour of Europe she has ever made.

#### Giannini Welcomed in Berlin

Word has been received from Berlin to the effect that Dusolina Giannini was received with uproarious enthusiasm when she appeared in that city on February 16. Miss Giannini was singing in Berlin for the first time since her first triumph there several years ago with the Philharmonic Orchestra and the pandemonium which broke loose after her first number, the aria from Norma, prevented her for some minutes from being able to begin her second selection, the aria from Gluck's Alciste. It was a capacity house which greeted the popular soprano.

The inauguration of Miss Giannini's European tour in Frankfurt on February 10 brought the following cable to the offices of the NBC Artists Service: "Giannini overwhelming success. Audience acclaims her as world's greatest soprano. Immediately reengaged for next season."

By May 15 Giannini will have had thirty appearances throughout Germany, Austria and Hungary. Seven of these will be operatic appearances in Hamburg, and the others recitals and solo appearances with orchestra. She has been engaged to sing with the Berlin Philharmonic Orchestra, under Bruno Walter, and with the Frankfurt Orchestra. Her operatic appearances will include her debut in Tosca at Hamburg. She will also sing Carmen.

#### St. Louis Schubert Memorial Ends Successful Season

The St. Louis Schubert Memorial Committee local chapter of the Schubert Memorial, Inc., has concluded a highly successful season. Mrs. Lewis M. Rumsey, Jr., chairman, reports that the concerts were entirely sold out and were enthusiastically received by the St. Louis public. The committee is jubilant over the successful outcome of the season and pledges enthusiastic cooperation with the national body in the season 1931-32.

#### St. Paul's Choristers Choral Concert

Ralph Harris and St. Paul's Choristers gave their annual festival recital on February 13 in Brooklyn, N. Y., a varied program being presented. The hall was packed with admiring friends and relatives, the affair being given as a benefit for the Summer

Camp. "A perfectly trained chorus, and sang with understanding and feeling, with fine effects," said an observer. Principal choruses sung were The Cherubic Hymn (Gretchaninoff), When I View the Mother (Voriz), also God of the Open Air (Goldsworthy). Solo singers were H. Duncan Peckham, Jr., John H. Esquirol, Frances E. Keith, George A. Fisher, Phillip E. Sellers, Frank B. Hamerschlag, R. Lee Gilliam and H. Kenneth Peckham. Dancing followed the successful musical program.

#### Marjorie Peugnet Charms Audience

Marjorie Peugnet was soloist at the annual luncheon of the Manhattanville Alumnae held at the Park Lane on January 13. Miss Peugnet sang an aria from Verdi's Don Carlos, followed by Silence, composed by her teacher, Seneca Pierce, who accompanied her at the piano, and, as a closing song, When You and I Were Young Maggie, which was enthusiastically received by her greatly interested audience. Her voice is a rich contralto of wide range and good volume. Miss Peugnet will make her debut in Vienna this spring, and plans to give a New York recital early next fall.

#### Barnaby Nelson Visits New York

Barnaby Nelson, tenor and teacher of Toronto, Can., recently made a trip to New York, where he was entertained by several former pupils. While here he gathered ma-

terial for his programs and also for the Bathurst Choir of which he is director. Edward Ransome, tenor of the Metropolitan Opera Company, an old friend, entertained Mr. Nelson during his visit.

#### Edwin and Jewel Bethany Hughes Earn Praise

The recent appearance of Edwin and Jewel Bethany Hughes in a recital of two-piano and solo numbers at Houston, Tex., under the auspices of the Tuesday Musical Club, brought forth superlative praise from the Houston press. The Houston Chronicle stated: "Their ensemble was of such a degree of perfection, the sympathetic co-ordination so complete, that there seemed to be a third piano to the attentive listeners, who were drawn with the performers into their circle of oneness. The recital proved unusual delight. With the Mozart sonata, Mr. and Mrs. Hughes struck the high point of the program, for this music demanded and received that refinement of taste and intelligent sympathy so necessary in the works of this composer. The dashing Chopin rondo was played with pristine clarity. In Mr. Hughes' solo group, Cowell's Tides of Manaunaun drew a repeat. Mr. Hughes also gave, in response to prolonged applause, a Chopin Mazurka."

The Houston Press said: "Exhibiting a perfection of ensemble playing and admirable technic, Edwin and Jewel Bethany Hughes charmed an audience which filled the Scottish Rite auditorium. They immediately won their hearers by their ease of execution and their ability to blend and mould the separate parts into one masterly whole. In the solo group, Mr. Hughes' own arrangement of the Strauss Wiener Blut Waltz, with its lilting appeal, furnished some of the most enjoyable moments of the concert. Two encores were played at the end of the program. In response to the enthusiastic applause."

The Houston Post-Dispatch, beginning its review of the concert with the headline, "Pianists Win Hearty Ovation", continued: "Holding their audience entranced by the beauty and skill of their interpretations, Edwin and Jewel Bethany Hughes won the unstinted approval of some eight hundred listeners at the Scottish Rite Cathedral. The spirited Sonata in D by Mozart was executed with a smoothness and grace of technic that were remarkable. Only sympathetic geniuses could have blended the two pianos with such ease and precision. Mr. Hughes in a group of solos won such hearty applause that he was encored after the Strauss-Hughes Wiener Blut Waltz."

On the day following the concert, Mr. Hughes held a master class session in Houston, which was attended by about thirty of the city's most prominent pianists and teachers.

#### American Academy Fifth Matinee

A large audience attended the fifth matinee given by senior students of the American Academy of Dramatic Arts, Belasco Theater, February 6. One could well say "very good" (applied to young Clark Smith), "easy manner, good actor" (describing Stephen Russell), and similar notations. As a matter of fact these particularizations apply to more than the two named, for it is an axiom that the students are thoroughly alive, well prepared young actors. White Collars, comedy by Ellis, was really a splendid per-



ALTON JONES

Sterling young pianist, who scored a brilliant success recently at his Town Hall recital

formance; it has been previously played at these school matinees.

Others engaged in the two plays (The Trysting Place, by Tarkington, being the other) were Misses Chalmers, Dauth, Vanduy, Brown, Hoffman, Meyer and Goodman, and Messrs. Eyer, Tilkie, Frank, Buckley, Kramer and Krueger. Rounds of applause were given them at the close.

#### Sklarevski Plays at Peabody Conservatory

Alexander Sklarevski, pianist, recently gave the thirteenth recital of the sixty-fifth season of Peabody concerts at the Peabody Conservatory of Music, Baltimore. Mr. Sklarevski presented compositions by Bach, Scarlatti, Glazounoff, Chopin, Albeniz, Scriabin and Liszt. The newspaper reviews of the concert mention the technical facility, fine gradations of tone and striking plasticity of Mr. Sklarevski's playing.

In the four Chopin Etudes Mr. Sklarevski displayed a high degree of digital speed, which, however, implied no sacrifice of the clarity of the tonal pattern. Delicacy and limpidity of tone were in evidence throughout the program. The insistent applause was rewarded with several encores, among them the Sgambati Minuet and another Chopin number.

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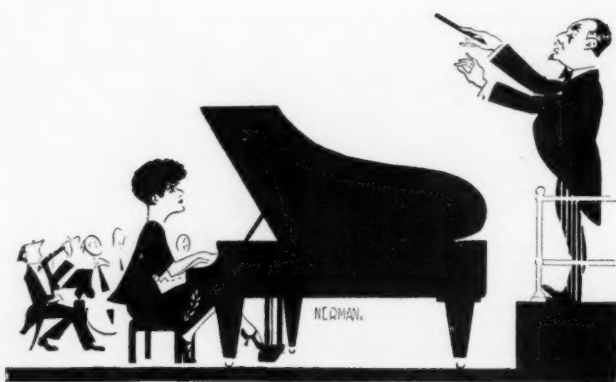
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### Martha Baird Pianist of International Renown

A native American pianist of international reputation is Martha Baird, who recently added to the impressive list of her achievements a series of all-Chopin recitals. These programs were given at the Barbizon-Plaza, New York, on January 9, 16, 23 and 30.

This undertaking, a feat of some musical importance, aroused wide interest. An ardent admirer of the Polish composer, Miss Baird is qualified through ten years of study to be considered an authority on his life and music, and this intimate knowledge and a certain innate sympathy with the beauties of the Chopin idiom is reflected in her interpretations. One object in presenting the series was to demonstrate that this is music of wide variety, both of emotion and of musical content. The establishment of this fact was an element in the general effectiveness of these recitals.

Martha Baird is a Californian. She has studied in America and later in Europe, where she was a pupil of Artur Schnabel. During recent years she has appeared as soloist with the London Symphony Orchestra, the Queen's Hall Symphony Orchestra and the Bournemouth and Harrogate

Symphonies. This American artist has also received the plaudits of royalty. Miss Baird, in 1928, was featured on the International Celebrity Course of Concerts throughout the British Isles. In the same year she gave eleven concerts for the British Broadcasting Company, seven of them Schubert programs. Concerts in the principal cities of Holland were followed by a recital in Berlin, after which Miss Baird was at once engaged for an appearance as soloist with the Berlin Philharmonic Orchestra, and to tour the south of Germany.

In 1929 Miss Baird returned to her own country. Since then she has played with the Boston Symphony Orchestra and given recitals in many parts of the United States. During the present season Miss Baird has made a tour which included extensive engagements on the Pacific Coast, where she played with the Los Angeles Philharmonic and San Francisco Symphony Orchestras. This tour also included numerous recitals and an appearance with the Chicago Symphony Orchestra.

It was at the conclusion of these western and middle western activities that Miss Baird came to New York to underline her season's success with the unique achievement of her Chopin series.

### Concert Management Annie Friedberg Notes

Hans Kindler, cellist, appeared as conductor and soloist with the Pittsburg (Pa.) Symphony Orchestra, February 1, and the following day was soloist with the Cincinnati Symphony Orchestra, in Columbus, Ohio.

Yelly d'Aranyi, violinist, arrived for another short concert tour in this country during February, and her first date is with the Reading Symphony Orchestra; Miss d'Aranyi will be heard in New York during March.

The Budapest String Quartet made so uniformly favorable an impression on its first American tour that every appearance since has resulted in a re-engagement for next season. The quartet played in Chicago before a sold-out house. This organization returns to America after January 1, 1932.

Stewart Wilson, English tenor, who was so successful this season in his first New York recital, as well as in concerts throughout the country, recently sailed for England. With the exception of seven open dates, Mr. Wilson is solidly booked in England, Scotland and Ireland until May. The tenor will return to America after the holidays next winter to fulfill engagements here.

Myra Hess, English pianist, was heard as soloist with the Boston Symphony Orchestra on February 10, this being her third appearance with that orchestra this season and also her third Boston appearance.

### Reuter in Santa Fe

SANTA FE, N. M.—Late in December Rudolph Reuter, well known pianist, gave a concert of rare distinction in this city, playing in the Museum Hall under the auspices of many of the local music lovers. A large and enthusiastic audience heard a varied program of music ranging from Bach to Schulhoff, played in masterly style. In display of technic, Mr. Reuter also showed his great prowess, and he played the Brahms-Paganini Variations with a finesse, speed and understanding that aroused the audience to great enthusiasm. Many novelties made the program unusually interesting, and Reuter showed his mastery of the various styles in superb manner.

Altogether it was one of the finest recitals given in this part of the country. Many visitors came from Albuquerque to hear Mr. Reuter, and he will return to these parts to play in the near future.

### Helen Coyne Riley in Recital

The Philadelphia Conservatory of Music, Philadelphia, recently presented Helen Coyne Riley, mezzo-soprano, in recital. Miss Riley sang Old German and Dutch songs (in costume), Lieder by Brahms, Reger, Schubert and Wolf, and French numbers by Faure, Hahn, Chabrier and

d'Hardelot. Miss Riley is well known in the south, and at present is in charge of the Music Center, Atlanta, Ga.

### Gladys Burns Sings at Benefit

Gladys Burns, artist from the Soder-Hueck studios, sang with success at the benefit concert held at the Biltmore Hotel recently for the Evelyn Goldsmith Hospital for Crippled Children. Miss Burns, several years ago a winner of the Federation of Women's Clubs' prize in North Carolina, has had much success in concert since then. She sang an aria from Le Cid, three German songs, and Lullaby by Florence Schuette, and Her Love Song by Mary Turner Salter. She has a charming soprano voice of beautiful quality, resonant and clear, which she uses with taste. Miss Burns has been well schooled and should go far in her chosen career. Edna Sheppard was at the piano.

### Vreeland Re-engaged for New York Performance

Due to the success she achieved last season as soloist with the glee club of the New York Friendly Sons of St. Patrick, Jeanette Vreeland, soprano, was re-engaged by this organization for another concert at the Hotel Astor, February 9. Other cities in which the soprano sang during February included another New York appearance (soloist with the Manhattan Symphony Orchestra), Louisville, Ky., San Antonio, Tex., and Austin, Tex. On January 22 the artist sang in St. Paul, Minn., and on January 23 in Fargo, N. D.

### Berta Levina in Recital

Berta Levina, contralto, of the Philadelphia Grand Opera Company, recently made her Philadelphia recital debut. She sang numbers by Brahms, Schubert, Strauss, Ravel, Bizet and others, and four songs, Pastorales Tahitiennes, by Henry Elkan. The composer shared in the applause. The Foyer of the Academy of Music held a capacity audience for Miss Levina's program, and hearty and spontaneous applause throughout the evening attested to the enthusiasm the contralto's singing aroused. Virginia Snyder was at the piano.

### Grace Hofheimer Pupil Heard

Estelle Andron, a pupil of Grace Hofheimer, was presented in the first of a series of pupils' recitals, at Steinway Hall, on February 2. She played two Bach preludes and fugues, the Sonata Pathetique of Beethoven, and pieces by Chopin, Brahms and Liszt. In her performance she revealed marked improvement and a thorough grasp of the musical content of the compositions played.



### Juilliard Competition for American Composers

The Juilliard School of Music announces its 1931 competition for publication of new orchestral works by American composers. The Juilliard School of Music selects a work from the entries and pays for the publication of it. The composer receives all royalties and fees accruing from the sale of performance. The school also co-operates with the composer in securing for his work adequate rehearsal and performance. During the past three years orchestral compositions by Arthur Shepherd, Daniel Gregory Mason, and Louis Gruenberg have been published. These works have been performed many times by leading orchestras throughout the country under renowned conductors.

The terms of the competition are:

1—Compositions must be by native born or naturalized American citizens.

2—Only such orchestral compositions as are suitable for performance by a major symphony orchestra will be considered, and only compositions of which the composer owns or can control the copyright should be submitted.

3—Compositions which have been previously performed should be accompanied by a brief statement as to places and dates of performance so far as known.

4—Compositions should be sent to the Juilliard School of Music—49 East 52d Street, New York, before May 1, 1931. Manuscripts sent by mail should be insured and the composer's name and address should be securely attached. Manuscripts not selected for publication will be returned to the sender.

5—Should a composition of outstanding merit be disclosed through the competition, it will be published in the summer or autumn of 1931.

### Bartlett and Robertson Score in Philadelphia

Ethel Bartlett and Rae Robertson, scored another success when they appeared at the Penn Athletic Club, Philadelphia. Both have won for themselves international renown as two-piano artists, and many prominent composers have dedicated music to this gifted pair. Their repertoire also includes an imposing array of music specially arranged for two piano playing. The Philadelphia program included Johann Strauss' Blue Danube waltz, arranged by Abram Chasins, of the Curtis Institute of Music; Hardanger, by Arnold Bax, dedicated to Mr. and Mrs. Robertson; and numbers by Bach, Couperin, Brahms, Infante and Arensky. There was much applause and numerous recalls. As a final encore Mr. and Mrs. Robertson played Piece for Two Virginals. A sixteenth century composition by Giles Farnaby.

### Hope Hampton Not With Opera Company

The MUSICAL COURIER has learned of a proposed week of opera in Montreal which was announced in the Star of that city, the statement being made that Hope Hampton would head the French-Italian Grand Opera Company beginning April 6. Although Miss Hampton sang with the company last season and was offered an engagement this year, she did not accept the contract and therefore will not appear.

### Schoettle in Denver

It is announced that Elmer Schoettle has left Minneapolis and has gone to Denver in order to take over the piano classes of the

late Edith Rinqest at the Rinqest School of Music. Mr. Schoettle is now in Denver and is organizing recitals, both solo and ensemble, of which information will be given later.

Before leaving Minneapolis, Mr. Schoettle gave a joint recital in the auditorium of the Minneapolis College of Music, with Mitzi Henrietta Feiten, soprano. Also, on January 18, he played the Grieg concerto on the piano with organ accompaniment at the Westminster Presbyterian Church.

### Cornish School Notes

Simultaneously with Mary Wigman's appearances in New York, Lore Deja, for seven years her assistant and solo dancer in Dresden, is appearing in the Cornish Theater, Cornish School, Seattle, Washington, and is at present on a concert tour of Oregon. These two exponents of the Modern German School of the Dance are the only ones at present in the country, and the new style of the dance has been received enthusiastically both in the East and the West. Miss Deja arrived in Seattle direct from Dresden in November, to join the faculty of the Cornish School as head of the dance department. Her first recital was such a great success (and so many were unable to obtain admission) that a second was requested. It was equally well received.

The Cornish School, reopening after the Christmas vacation, has a considerable increase in enrollment, and from all parts of the country. Every year a notable increase in out of town students is registered, demonstrating the wide reputation this western art center has acquired.

The Cornish Theater has been the scene of great activity. Franklin Riker, tenor, formerly of New York and Philadelphia, opened the Cornish Three Arts Series with a recital. As always with Mr. Riker's concerts, an enthusiastic audience was present. The program was well received.

Louise Soelberg, former head of the dance department (now Mrs. Richard Elmirst), of Dartington Hall, Devon, England, while on a visit to Seattle, gave a dance recital in the Cornish Theater. The program of dance interpretations in modern style was extremely interesting, classic and modern composers being represented.

Kolia Levienne is giving a series of cello recitals, the proceeds to go to a cello scholarship fund. Mr. Levienne is head of the cello department of the Cornish School, a member of the Cornish Trio, and a noted concert artist. The Cornish Trio has been on a concert tour of California, playing in San Francisco and Berkeley.

### Sittig Trio Gives Twenty-two Concerts in Eighteen Days

The Sittig Trio is on an extensive tour of the Middle West, and gave twenty-two concerts from January 12 to January 30. The trio played before large audiences at the State University of Ohio, Columbus; Ohio Wesleyan University, Delaware, O.; Morning Musical Club of Battle Creek; Niles, Mich; Mishawaka, Ind.; Meadville, Pa.; Peoria, Ill., in the Shrine Temple; State Teachers' College, Springfield, Mo.; Sterling College, Sterling, Kans.; Iola, Kans.; Chautau, Kans.; two concerts at Wichita, Kans.; and two at Decatur, Ill. In Oklahoma the trio appeared in Ponca City, Bartlesville, and at two concerts in Tulsa.

### Neva Morris Broadcasts for Children Over KDKA

Neva Morris, chanteuse and children's entertainer, gave a program during the holidays at Carnegie Lecture Hall, Pittsburgh. A large audience of children enjoyed the features, which included dances by Helen Bennett, piano music by Margaret Stoerckel Wilhelm and Miss Morris' presentation in story form of Humperdinck's Hansel and Gretel. Miss Morris added to her narrative German folk songs, which the children warmly applauded.

Miss Morris has been heard in a weekly radio program over Station WJAS. She is now presenting the Peter Pan Period, for children, over Station KDKA at five p.m., on Wednesdays.

### Wigman Sailing Soon

With Mary Wigman scheduled to sail for Europe on March 14, on the Bremen, her manager, S. Hurok, presented her in two appearances in these parts—Chanin's Theatre, Sunday evening, February 8, and Brooklyn Academy of Music, Thursday, February 12. A return engagement in Chicago also took the dancer back to that city. Later she will appear in Detroit, Toronto, Montreal and Boston, the latter being a return date.

When Miss Wigman sails for home she will carry with her a series of dance records that have seldom, if ever, been equalled by a visiting foreign artist. Her premiere New York performance, on December 28, was entirely sold out before she had left her native shores, and she has danced before overflowing audiences at her every appearance in this country.

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### STELL ANDERSEN,

pianist, who will give the first of two recitals at Town Hall on March 3. Miss Andersen's recital, which will be sponsored by the NBC Artists Service, will list early eighteenth and nineteenth century compositions.

### Sacerdote to Teach in Chicago This Summer

Edoardo Sacerdote, who had planned an ambitious invasion of Italian theaters with a company of American singers this summer, has definitely canceled his tentative arrangements with Comm. Delibers of Milano, and postponed his trip to a time when better theatrical conditions prevail in Italy and make the enterprise less hazardous and less expensive for all concerned. This plan had won the approval and interest of many well known singers from New York to Idaho and to Texas, a majority of them being among Chicago's prominent young artists, and many had made application to become members of Sacerdote's organization.

Maestro Sacerdote is confident that he will be able to realize his desire in the summer of 1932 and to take to Europe a company of singers, completely drilled and trained in America, to prove to the "Old Country" that America has some excellent operatic material which can stand comparison with any.

Sacerdote will therefore continue his teaching at the American Conservatory, Chicago, where again, as in the past, his private classes and his school of opera will be a great asset to the school, and an attraction to students who are ready for operatic work.

Few musicians are as well equipped as Sacerdote to impart this instruction, for his knowledge and his experience as well as his connections with the great artists give him an authority in the subject of music shared by not many other teachers. From his studio have been engaged for the Chicago, Metropolitan, San Carlo, Boston Opera Companies and for important Italian theaters, artists who owe their entire vocal and operatic training to Sacerdote, who personally supervises every detail of rehearsing, mise-en-scene and costuming. A linguist, an accompanist, a conductor, and a critic, Maestro Sacerdote is in the enviable position of being able to guide his students so that he analyzes their work from all angles; and the student knows that when he has satisfied his teacher he has pleased the teacher, the critic, the linguist, the accompanist and the conductor. In this manifold display of his musicianship lies the foundation of Mr. Sacerdote's success in his

### Ninth Biennial Contest of Illinois F. of M. C. to Be Held in Chicago in March

Announcement is made of the ninth biennial contest of the Illinois Federation of Music Clubs for the state of Illinois, which is to be held in Chicago, at Kimball Hall, as follows: organ contest, March 25, 1:30 P.M.; Violin and cello contest, March 26, 9:30 A.M.; voice contest, March 26, 2: P.M.; and piano contest, March 27, 9 A.M.

Application blanks and all information regarding the contest may be obtained from Mrs. Mary E. Foster, 1712 North La Salle St., Chicago, who is state chairman of the young artists contest.

Winners in the state contest have the privilege of competing for the national prize at the National convention in San Francisco, Calif., in June.

The Illinois state convention will be held at Millikin conservatory of Music at Decatur, Ill., April 28 and 29.

field, which has ever increased during the years that he has spent in Chicago and become a very important factor in the musical life of that city.

### Contest Sponsored by Bethany College

The eleventh annual mid-west music, art and expression contest will again be sponsored by Bethany College at Lindsborg, Kans., and will be held in connection with Lindsborg's fiftieth Messiah Festival from March 29 to April 5.

The subjects included in the music contest will be piano, voice, violin, organ, brass, woodwind. The prizes in each will be: first, a \$100 tuition scholarship; second, a \$50

scholarship. Contestants will be grouped in two sections: those from cities over 4,000, and those from smaller cities. Orchestra and girls' glee clubs will feature the group contests. In these there will be two divisions: high schools with an enrollment of over 150, and those with less. First prize in each will be \$25.

Individual contests are open to those over fifteen and under twenty years old. Any state may be represented. Selection of numbers is optional. There will be no entrance fee for those who register before March 15.

### Fiqué Memorial at Drama Comedy Club

A half hour memorial service to the late Carl Fiqué preceded the January 23 program of the Drama Comedy Matinee, Edyth Totten, president, at the Hotel Astor, New York. Following a beautiful tribute paid him by the president, Gladys Gauvreau, violinist, Josephine Lipp Chott and Mrs. Dahl, pianists, were heard in works of melodious charm by Fiqué. An original poem by Emme Maak, Our Carl, was also a feature. Mildred Kennedy, soprano, with Mme. Fiqué at the piano, and literary selections completed the program.

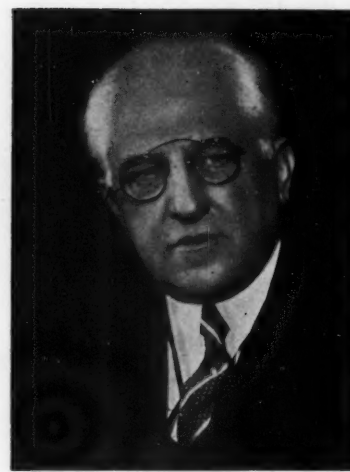
A Brooklyn committee has arranged for the production at the Academy of Music, April 18, of the Fiqué posthumous opera, Merry Madrid, with a star cast.

### Jacqueline Salomons in Recital

Jacqueline Salomons, a young violinist, will make her debut at Town Hall on Thursday evening, March 12. Her program will include numbers by Vivaldi-Nachez, Chausson, Ravel-Catherine Fairchild, Szymanowski, Paganini-Kreisler, Couperin-Salmon, de Falla-Kochanski and Wieniawski-Thibaud.

### Lester Ensemble Presents Concert

On February 17 the Lester Ensemble presented a concert under the auspices of the Riverton Porch Club in the Episcopal Parish House, Riverton, N. J. The artists of the evening were Josef Wissow, pianist; Elwood Weiser, baritone, and Virginia Snyder, accompanist.



FREDERICK SCHLIEDER

master teacher of improvising and creative music study of New York, will teach this coming summer in the master school of the Chicago Musical College, from June 29 to August 8, a period of six weeks. Mr. Schlieder is known throughout the United States as a leading teacher of improvising, and both intensive and less intensive courses in improvising are being offered this coming summer. The intensive course is for teachers of children and adult beginners with no previous knowledge of harmony, and the less intensive course for those having had previous harmonic and contrapuntal training. In addition to the regular classes outlined above, Mr. Schlieder will give six lectures which will be free to all students of the College. They will take up the value of creative music study and improvisation for organists, pianists, teachers and musicians. A special circular giving details of the course offered by Mr. Schlieder this coming summer will be mailed on request by addressing the Chicago Musical College. (Photo © G. Maillard-Kesslere)

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SAN FRANCISCO, CAL.—That San Francisco appreciates Wagner, when the immortal Richard's magnificent music dramas are beautifully and authentically produced, was made manifest when the German Grand Opera Company visited this city for the second time. At each performance there was a large and enthusiastic audience and the consensus of public and critical opinion was that these productions stood out among the finest operatic performances ever witnessed here.

The opening performance was Die Walkure, and it is to this production that the writer will confine her remarks. With the return of Johanna Gadsby in her famous role of Brunnhilde, the occasion was made a memorable one. With her gorgeous vocal gifts and accomplishments, with her personality, and great dramatic art, Madame Gadsby evoked a tremendous ovation from a public that has always worshipped at her shrine.

The soprano was surrounded with an excellent cast. Esther Stoll's portrayal of Sieglinde had dramatic power and vigor and she sang the music with a voice that was full-throated and colorful. Max Roth's Wotan was an achievement worthy of high honors, majestic, godlike in its noble proportions and broad vocalism. A genuine and pleasant surprise was Marie von Essen's Fricka; this young artist has a splendid contralto voice which she handles skilfully, and she acted the part with sincerity and intelligence and for once made Fricka appear an offended goddess and not an indignant dowager. Substituting for Johannes Sembach, who was indisposed, Karl Jörn sang Siegmund with his accustomed art and earnestness. The always reliable Carl Braun was a sinister and forceful Hunding, while the minor characters were in the hands of capable artists. A fine chorus of Valkyries completed the list, while Max von Schilling wielded the baton as one inspired who lifted music and drama to a high degree of potency. C. H. A.

### THE LOS ANGELES PERFORMANCES

LOS ANGELES, CAL.—The opening opera, Die Walkure, was of outstanding merit with Johanna Gadsby as Brunnhilde, and Max von Schilling sharing stellar honors. There was a completely satisfying cast that lifted the whole performance to an artistic high level, seldom achieved by any but resident companies. Gadsby sang the opening of the second act with great abandon, beauty of voice and gripping intensity. The Wotan of Max Roth is the joy of a Wagner "fan", with its noble breath. Carl Braun was a splendid Hunding, and Carl Hartmann sang Siegmund with rare evenness of tone. Max von Schilling has a "flair" for the exact orchestral balance a singer can stand. The Sieglinde of Esther Stoll, and the Fricka of Marie von Essen added much to the high standard of the evening.

In Der Fliegende Holländer, Richard Gross as the Dutchman left little to be desired; the voice is one of great beauty, intelligently handled, and the noble style of the singer was most gratifying. The Senta of Margarethe Baumer gave us a foretaste of what we heard later in the season. She sang the Ballad with lovely, warm color, her pianissimo retaining the full opulence of the full voice. Again Max von Schilling directed in a masterful manner.

In Tiefland Johanna Gadsby sang Marta with much vivacity. Max Roth swaggered through the role of Sebastino, playing a splendid bit of character work. Sembach sang Pedro, and romped through the part; he gave little of his singing voice preferring to do it as character. Carl Adler struggled valiantly to bring some life out of an empty score, and succeeded as well as it was humanly possible.

A performance to live long in the memory of those fortunate enough to have heard it was that of Siegfried. The Wanderer of Richard Gross was a gripping enacting of a role that demands all the resources of a singing actor capable of grasping the character in its entirety. Carl Hartman, as Siegfried, sang with true singing tone, not too often heard in Wagnerian tenors. It has been granted unto us but a few times to hear such an ideal Mime as that played by Gustave Werner, his musicianship, character work, make-up, were all far above par. The Father of Laurence Piero was satisfyingly sepulchral. Margarethe Baumer, as Brunnhilde, was a gorgeous singing actress, who looked and acted Brunnhilde as one dreams of it. Marie von Essen sang the small role of Erda very well. Annetta Royak sang the difficult music of the bird

with beautiful intonation. Again Max von Schilling was the master hand bringing out the many beauties of the score.

In Die Gotterdammerung, Carl Braun was a sinister and haughty Hagen, and sang and acted with much breadth of style. Sembach gave us of his best as Siegfried, and that is saying much as he is a well schooled artist. Margarethe Baumer sang and portrayed Brunnhilde in a glorious manner, she gave unstintingly of her magnificent voice. Max von Schilling was cheered to the echo for his musicianly handling of the immortal music, and we will welcome him when he returns, which we hope will be soon. C. B.

### Frantz Proschowski's Spring Tour

Frantz Proschowski, teacher of many famous operatic and concert singers, who is teaching at the Chicago Musical College, will, in response to urgent requests from former pupils and teachers as well as association meetings, conduct vocal master classes and give vocal demonstrations in Nebraska, Missouri, Colorado and Kansas from March 16 to April 17.

Classes for both amateur and professional singers will be given on March 16 and 17 in Lincoln, Nebr., for the Nebraska Music Teachers Association. On March 18, Proschowski will be in Omaha, Nebr.; the following day in Kansas City, Mo. On March 26, he will appear for the South Western Music Supervisors in Colorado Springs; on March 27 in Denver, and the following day in Emporia, Kansas. On April 10 he will hold classes for the Wisconsin Federation of Music Clubs of Racine. On April 16 at the North Central Music Supervisors Conference in Des Moines and the tour will come to a close on April 17 at the University of Kansas, at Lawrence. After that date Mr. Proschowski will resume his teaching at the Chicago Musical College.

### Music-Education Studios Recital

Jessie B. Gibbs and Margaret Hopkins, directors of Music-Education Studios, New York, on February 14 presented pupils of all ages in piano, violin and vocal music, also a Russian dance, the Yerkes Trio furnishing special numbers. Jean McCoy, Douglas Miner, Lucille Carroll, Lawrence Smith, Minette Carroll and Marjorie Harding played piano pieces with clearness and good expression. Jean McCoy Margaret Yerkes and Muriel Harmon played violin pieces with outstanding merit. Frances Yerkes and Alba Luongo were heard in excellently sung vocal selections, and Douglas Miner danced Kamarinskai. The Yerkes Trio played works by Beethoven and Elgar, the trio consisting of mother and two daughters; they play with authority and excellent ensemble.

### Piatigorsky Resumes Tour

Having recovered from a severe attack of influenza, Gregor Piatigorsky, Russian cellist, resumed his concert activities February 20, in Baltimore. His engagements for the remainder of the season are as follows: February 26-28, soloist with the Cleveland Orchestra; March 1, Pittsburgh; 3, St. Paul; 5, Janesville, Wis.; 10, Carmel, Cal.; 12-13, soloist with the Los Angeles Philharmonic Orchestra; 15, soloist with the San Francisco Symphony Orchestra; 16, Santa Barbara, Cal.; 19, private recital Los Angeles; 21, Fresno, Cal.; 23, Salt Lake City; 27, Flint, Mich.; 31, Havana, Cuba; April 3, Havana, Cuba; 8, North Hampton, Mass.; 12, Indianapolis; 16, New London, Conn.; 17-18, soloist with the Boston Symphony Orchestra.

### Violet Duncan and Mrs. Frank Jewett Give Recital

Violet Duncan and Mrs. Frank Jewett, St. Louis pianists, gave a successful two-piano recital at the Sheldon Memorial Auditorium, January 22, as the second of a series of educational concerts sponsored by the Ethical Society. The attendance was large and responsive.

The event was of significance as a means of acquainting the public with the nature and scope of two-piano works. The program was as follows: concerto in C minor (Bach-Bauer), sonata in D major (Mozart), Andante and Variations (Schumann), Cortege from Petite Suite (Debussy), The Jester (Beecher), Bourree (Vauillemin), Rhapsodie Francaise (Florent Schmitt), Symphonic Piece for piano and organ (Clokey).

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## Artists Everywhere

L. Eva Alden, member of the Schmitz Council and only authorized representative of Mr. Schmitz in Indiana, presented her artist-pupil, Helen Frederick, age eighteen, in a piano recital at Terre Haute, when the Terre Haute newspapers gave extended notices of this recital, saying that the young pianist showed tenderness and emotional depth, virtuoso technic, playing at times with thrilling dash and fire, and that she seemed to be unconscious of the technical difficulties of the music she played.

Ellery Allen had a successful appearance recently at the Hartford, Conn., Women's Club. She will sing in Providence, R. I., in April, and will also fulfill ten dates in the public schools of New Rochelle for the children.

Paul Althouse has been engaged by the League of Composers for five performances of Stravinsky's Oedipus Rex, to be given by the Philadelphia Orchestra, Leopold Stokowski, conductor, at the Academy of Music, Philadelphia, on April 10, 11 and 13, and the Metropolitan Opera House, New York, on April 21 and 22.

Frank W. Asper, of the class of 1919, New England Conservatory of Music, broadcasts regularly from the Tabernacle of the Latter-Day Saints, Salt Lake City. Mr. Asper is also music director at the First M. E. Church and Temple B'Nai Israel.

Alda Astori, pianist, recently appeared in recital at the Casa Italiana Auditorium, Columbia University, New York. The program included music by Respighi, Vivaldi-Stradal, Castelnuovo-Tedesco, Pizetti, Casella and Miss Astori's own composition, A Hero Condemned. She was warmly applauded. Miss Astori is a graduate of the Royal Conservatory of Music of Milan, and subsequently studied under Giovanni Anfossi, and Ernest Consolo.

Gladys Axman, dramatic soprano, will give a recital at the Barbizon on Sunday evening, March 8.

Frederic Baer, baritone, was so successful as soloist with the New York Liederkreis that the Damen Verein des Beethoven Maennerchor has engaged him for a concert at the Hotel Astor, New York, March 12. Prior to this, he will sing in an operatic concert in Paterson, N. J., with Jeannette Vreeland, soprano, and Grace Leslie, contralto.

Raymond Bauman was the accompanist for the dance recital given at Town Hall by Pothoula Canouta on the evening of February 18. Mr. Bauman also was heard in several piano solos, and won the enthusiastic approval of the large audience.

Edward S. Breck, organist, played his prize-winning arrangement of the overture to Prince Igor, February 23, at St. Bartholomew's Church, New York, and will repeat it May 19, at the New Jersey Rally of organists at Camden. He gave a recital in Community Church, Mountain Lakes, N. J., February 22, playing mostly modern organ works and arrangements.

Hedwig Browde, mezzo soprano, gave a recital of considerable merit at Steinway Hall on February 9, when her program began with a song by Beethoven and continued with compositions by Haydn, Brahms, Jensen, Schubert, and other well known composers. Miss Browde's voice has a wide range and of lovely quality. She gave evidence of unusual interpretative ability, and was enthusiastically received. Eleanor Mangum was her able accompanist.

Mary Craig, soprano, won double encores on her recent visit to Buffalo as soloist with the Guido Chorus. She has been reengaged by the Westfield, N. J., Glee Club for its April 29 concert, as a result of her previous success with this club.

Arturo de Filippi, tenor, whose successes are rapidly becoming more frequent due to his artistic singing, appeared in the role of Lionel in Martha for the Chamber of Commerce on February 18. On March 4, he will give a recital.

Clarence Dickinson began his Friday noon Hour of Music at the Brick Church, New York, February 20, presenting portions of the Messiah with the following soloists: Grace Kerns, Amy Ellerman, Harold Haugh and Fred Patton. Dr. Dickinson presented Parker's Hora Novissima at the Brick Church, New York, February 15, with the regular choir and soloists. His historical lecture-recitals at Union Theological Seminary ended this month.

Charles Henry Doersam, organist, department of music, Columbia University, gave a Bach-Franck program in St. Paul's Chapel, February 19.

Adele Epstein, coloratura soprano, who gave a successful recital here last season, will make her second appearance at Town Hall on the evening of March 10. Nicholas Stember will preside at the piano. Miss Epstein is under the management of Annie Friedberg.

The Euphonic Trio gave a recital at the American Institute of Applied Music, New

York, February 20, playing the Beethoven trio, opus 11, and the Saint-Saëns trio, opus 18. Em Smith, C'Zelma Crosby and Gladys Shailer (violin, cello and piano) constitute this trio which plays with fine unity.

Gottfried H. Federlein will give an organ recital in Temple Emanu-El, New York, on March 11. His program will include compositions by Handel, Bach, Bonnet, Sessions, Sowerby's Prelude on the Benediction, and Federlein's own transcription of a portion of Stravinsky's Fire Bird.

Grace Fisher, former vaudeville and music comedy star, has just made a successful debut as Mimi (La Bohème) at the Puccini Theatre, Milan, Italy. She is a vocal pupil of Adele Rankin.

Ethel Fox, soprano, will sing in Wilkes-Barre Pa., on March 24 at Irem Temple. Altoona and Trenton are other cities which will hear the artist during March.

The Fraternal Association of Musicians held its midwinter banquet at the Hotel Hamilton, New York, on January 27. President Miguel Castellanos was a genial host, and after the dinner, which was well attended, the members and guests were entertained by humorous readings, jokes and speeches by Mmes. Atkinson and Southwick; Messrs. Randolph, Burnham and Calderon; Misses Miegel, Hotchkiss, Howell, Ruggiero and Pigliero; also extracts from the MUSICAL COURIER, read by Clara A. Korn.

Gamma Chapter of Sigma Alpha Iota, national fraternity of music for women, recently gave a musicale in the Rogers Park Presbyterian Church, Chicago. Gamma Chapter is located in the American Conservatory of music, Chicago. Solo and ensemble music was offered. Composers featured included Widor, Gounod, Guilmant, Handel, Dickinson and Coleridge Taylor.

Hallett Gilberté has spent some time in Hollywood, Cal., where Regina Kahl, mezzo-soprano, sang three of his songs, the composer at the piano, on January 29. His picture recently appeared in the Los Angeles Times, and Marion Bowen wrote entertainingly of him in her Roamin' 'Round column in the Hollywood Daily Citizen. March 7 the Gilbertes leave for Honolulu, returning to this continent May 1, when he will be warmly greeted in New York.

Nanette Guilford, soprano, of the Metropolitan Opera Company, has signed a contract with Haensel & Jones, of the Columbia Concerts Corporation, whereby she comes under this management for a term of years. One of the youngest sopranos ever to sing stellar roles at the Metropolitan, Miss Guilford has also many successful concert appearances to her credit.

Nina Entzminger Gunin, pianist, gave a studio musicale, January 18, when singers, an instrumental trio and Arthur Abell aroused great interest. Reminiscences of eminent violinists, pianists and composers were given by Mr. Abell in charming, informal fashion, Mr. Riesberg supplementing this with similar stories of Brahms, Rubinstein and Liszt.

Alice Hackett recently gave a delightful program for the Lyon & Healy children's hour, held every Saturday morning in its Chicago concert hall. The audience was most enthusiastic.

Addye Yeargain Hall has issued a new prospectus for the Hall Institute of Piano Class Instruction. Mrs. Hall holds continuous classes throughout the season, including normal training courses, a piano class research forum, a teachers' conference day, talks for mothers and so on. There is also a summer course of intensive study.

Carroll W. Hartline pupils recently gave an organ recital in Trinity Lutheran Church, Reading, Pa. Music by Kistler, Hogan, Liadow, Dudley Buck, Mendelssohn, Faulkes, Woods, Kinder and Wagner made up the program. Those appearing were: Blanche Hemmig, Georgia Keesey, Donald Browne, Dorothy Deturk, Helen Keller and Frank Doerrmann.

Helen Corbin Heintz, pianist and former pupil of Edward MacDowell, was featured on a MacDowell program broadcast over

Station WJZ on February 10. Mrs. Heintz played two movements of the D minor concerto with orchestra. Another recent engagement for this artist was an appearance as soloist with the United States Marine Band. Mrs. Heintz is one of the few pianists who have played with this organization in recent years. The concert was broadcast over the Columbia network.

Ralph M. Hill, a banker by calling but an excellent young pianist, played the Chopin waltz in E minor brilliantly at a recent concert of the New York School of Music and Arts. With his instructor he played the Romance in G (Arensky), for two pianos, in which he showed excellent technic and expression.

Effie Kallisz, pianist, whose European successes have won for her unanimous praise from the press and public alike, will give a recital at Town Hall, New York, on the evening of March 26. Miss Kallisz will offer compositions by Beethoven, Schumann, Alexander Scriabin, John Ireland, Prokofiev, Rachmaninoff, de Falla, Debussy, Rossini-Respighi and Chopin.

Amy Whaley Kingsland provided a novelty for the Washington's Birthday celebration, Jewel Mansion, New York, Katrina Rowsey, soprano, playing her own harp accompaniments in colonial dress.

Rosalie Heller Klein, president of the Matinee Musical Club, was the speaker at the Music in the Home meeting, February 5, Hotel McAlpin, New York. Others on the program were George V. Herlihy, pianist; Giovanni Nisita, tenor; Herbert Levinson, violin; and Holmes Washburn, baritone.

The Marianne Kneisel String Quartet recently played a week's engagement of educational programs and evening concerts at Skidmore College, Saratoga, N. Y. The following week the quartet played in Stuart Hall, Taunton, Va.

Harold Land, baritone, will fulfill his twelfth reengagement in Brooklyn on the evening of March 28, singing Maunders' Olivet to Calvary.

Mr. and Mrs. George Leonard Gold entertained a number of musical friends at their Sherman Square Studios on Sunday afternoon, February 15.

Arnold Lindi's performance of La Forza del Destino at the Bari Petruzzelli Theatre in Italy caused the Il Mattino to say: "The tenor, Arnold Lindi, has largely shown his vocal gifts and actor's qualities, performing his role by singing full of passion, and showing absolute ease in getting from the middle notes to the high ones, which this clever singer emits with admirable purity. Strongly applauded at the well known arias, he scored a warm ovation."

Rosa Low sang on Sunday evening, February 15, at the Young Women's Hebrew Association, 31 West 110th Street.

Oslaf Trygvasson will give lecture-recitals on Child Life in Music, Station WJZ, Thursday afternoons, beginning March 5. He has toured much and been heard at many colleges and universities.

Joseph Uehla, violinist, has established the Musical Art Studio in Flushing, L. I., his wife assisting in the piano department. Five of his pupils have won scholarships or gold medals, these being Ida Trachman, Sylvia Solow, and Messrs. Gazik, Auld and Frohm.

(Additional items on page 37)



### The Breakers

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## UNIFORM TONE-PLACEMENT

By Ida Haggerty-Snell

A letter from Memphis, Tenn., asks me to explain uniform tone-placement. As I have had similar requests from others I shall give my opinion through the *MUSICAL COURIER*.

To me, uniform tone-placement means that every tone be placed in the head. Tone is vocalized breath, the result of compressed air, and partakes of the nature of whatever it touches. If it falls back into the throat a harsh sound is heard, and the throat will become irritated; if the tone is directed to the head it strikes the resonance cavities, which form the soundboard of the voice. But it is not enough for tone to come in contact with the resonance cavities; it must pass through and out from the head and mouth; if this does not occur the tone will be throaty. An unbroken column of breath from the throat to head should accompany every tone, which, when accompanied by words, should be directed to the lips, where there should be a perfect union of both tone and words. There is absolutely no excuse for a perfectly placed voice not to sing words perfectly. The freedom of uniform tone placement puts every word on the lips, and when every tone comes through the nose to the lips there will be heard beautiful, pure tone. If the tone does not pass through the nose, but remains there, it will be nasal; passing through the nose gives resonance and purity.

Uniform tone placement will restore any voice whose vocal cords are not so diseased that they cease to vibrate. Then one cannot even speak, but so long as there is the possibility of vocal sound the voice may be restored; ignorance of scientific voice culture is responsible for so-called lost voices.

A singer once came to me and said that, returning from his concert tour four years previous, he had been attacked by a ruffian who struck him on the larynx, since which time he had been unable to sing a note. Vocal teachers and voice specialists assured him he would never be able to sing again. In a brief time I caused him to sing as well as ever; needless to say, there was no trick in this. Another case of quick restoration was of a young woman who had been so hoarse for months that she could not produce a tone. A specialist introduced some object under her soft palate, causing untold pain and bleeding, telling her that if he could stretch her soft palate it would relieve her of hoarseness; she grew worse. All that this singer needed was uniform tone placement, which I gave her. She had a very pretty dramatic soprano voice, recovered from her hoarseness and sang beautifully. Uniform tone-placement takes all the strain off the vocal cords and places the tone in the head, where all vocal sound, both for speech and song, should emanate.

The vocal teacher should begin training with the speaking voice. It is the foundation of the singing voice. Yet, how few singers speak musically! I hope that I have made clear what I mean by uniform tone-placement.

### Kononovitch Artist-Pupil Heard

At the concert of the Madrigal Society of Yonkers on January 19 the instrumental soloist was seventeen-year-old Nicholas Kononovitch, artist-pupil of Harry Kononovitch.



NICHOLAS MAVRIKIS,  
artist-pupil of Harry Kononovitch

The youthful virtuoso compelled the greatest admiration with his finished performance of Corelli's *La Folia*, Wieniawski's *D minor* concerto, and Rehfeld's *Spanish Dance*.

Young Mr. Mavrikis has a remarkable violin hand, his length of finger enabling

him to execute trills on tenths and chords encompassing three octaves. A supple bow arm, unerring intonation, a vital tone and undeniable rhythm proved to be further outstanding qualities in this gifted youth's musical make-up.

The *Yonkers Herald* said of Mr. Mavrikis: "Mr. Mavrikis portrayed a sincere application in his playing and revealed an artistry rare in one so young. His technic was very good and speaks well for his three years' training under his only teacher, Harry Kononovitch."

### Paris

(Continued from page 14)

B minor Mass, and the other was the rarely heard oratorio of Israel in Egypt by Handel. Both concerts were splendidly supported by the public, which was all the more noteworthy in this year of financial stringency.

### ARE TAXES KILLING CONCERTS?

But the orchestral concerts of Paris are less affected than the smaller concerts by recitalists. On the last Sunday afternoon of January, for instance, there were eight orchestral concerts in as many halls. And now the regular season of Thursday evening concerts by the Straram orchestra has begun. Yet the government tax receipts of concerts for December, 1930, were 706,000 francs less than for December, 1929. In fact, the entertainments of Paris diminished so much during 1930, that the government collected 14,194,000 francs less during the last nine months of 1930 than during the same period in 1929. The entertainment tax is the heaviest of all French taxes, and musicians generally believe that the taxes are killing the concerts.

Nevertheless an audience large enough to fill comfortably the immense Pleyel Hall turned out to hear Pierre Monteux conduct his orchestra in a program devoted entirely to the works of Serge Prokofiev. The author played the solo part of his piano concerto and was generously applauded.

### NEW OPERA PROMISED TO ERSKINE LIBRETTO

Georges Antheil writes from Cannes on the shores of the Mediterranean that he is putting the finishing touches to his new opera, *Helen Retires*,—a text by John Erskine. It is said to be simpler, more expressive and melodic, and less charged with notes than any work yet written by this interesting young Polish-American. The work will probably be given first in New York. C. L.

### Davis on Coast to Coast Tour

Ernest Davis, tenor, is engaged in fulfilling numerous engagements in a coast-to-coast tour of this country. Mr. Davis has an exceedingly full schedule, as he is booked for a recital almost every night. Some of his appearances have been at Defiance College, Bluffton College, Adrian College Conservatory, Monmouth College and Penn College. One of the most successful songs on these programs is Branscombe's *At the Postern Gate* and Mr. Davis also features a number of compositions dedicated to him. Another recent recital was at Fargo, S. D. On this occasion the tenor offered arias from *Judas Maccabaeus*, *Pagliacci* and *Aida*, as well as songs by Clutsam, Schubert, Brahms, Coates, the Branscombe number and *Romeo's Ladder* by L. Leslie Loth, dedicated to Mr. Davis.

The tour will end on March 4 with a concert in Seattle, Wash. He has been everywhere enthusiastically received, and the demand for his return brings to mind the fact that Mr. Davis is known as "the tenor of re-engagements."

### Fred Patton's Recent Activities

Fred Patton sang the baritone role in the Verdi Requiem with the Reading, Pa., Choral Society on January 22. This engagement marked the sixth time he has sung with this notable musical organization.

During January, Mr. Patton sang at a concert for the Men's Club of Pelham, N. Y.; for a broadcast on the Travelers' Hour, Station WTIC, Hartford, Conn.; and as guest soloist with the Jersey City, N. J., Women's Chorus. Other appearances were in Montclair, N. J., Bayshore, N. Y., Sound Beach, Conn., and Passaic, N. J.

After a recent concert of the Community Chorus of the Oranges (N. J.), in which Mr. Patton took part, the artist received a letter from the president of the organization: "You sang wonderfully. A powerful performance, and people here know it. Best wishes for the New Year and even greater success."

## HELEN GAHAGAN

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## Musical News From Chicago

(Continued from page 5)

developed, assurance and knowledge of what he was about. Young Siegan is a product of the well known Esther Harris studio, from where have emanated many well trained pianists.

### THE BEETHOVEN TRIO

The Beethoven Trio began its series of three chamber music programs at the Cordon Club, on February 15, before an audience which was both large and enthusiastic. M. Jennette Loudon, pianist; Leon Marx, violinist, and Willem Hofmeester, cellist, who comprise the trio, played with enthusiasm and fine spirit the Beethoven E flat Trio and shorter numbers.

### WOMAN'S SYMPHONY AND VAN VLIET

As soloist at its fourth program, on February 16, at the Goodman Theater, the Woman's Symphony Orchestra had the distinguished cellist, Cornelius Van Vliet, who scored an unusual success. In the Saint-Saens Concerto he showed himself a virtuoso of the cello, producing a brilliant tone, and displaying fine musicianship and technical finish, which made for a performance that was both highly enjoyable and effective.

Under Ebba Sundstrom's efficient leadership, the orchestra played impressively the Tchaikowsky Romeo and Juliet Overture, the Chausson B flat Symphony and the MacDowell Indian Suite. The Woman's Symphony Orchestra is among Chicago's biggest musical assets and its steady progress is in keeping with the city's I Will motto.

### WILLIAM LESTER'S OPERA HEARD

Curtiss Hall was jammed on February 17, when excerpts were given from Manabozo, an opera in three acts, the first of a trilogy entitled The Wampum Belt, based on North American Indian legends, by Francis Neilson, librettist, and William Lester, composer. The affair was given under the auspices of the Chicago Artists Association.

Francis Neilson, the librettist, gave an outline of the story, bringing out its salient points, and from what we heard we may state that the plot is a good one and well suited to the operatic stage. To the plot William Lester has written very melodious music. Then, too, the Chicago composer knows the voice and this was demonstrated in every excerpt as well as in the two choral selections sung by members of the choir of the New First Congregation Church. We heard the Prelude and ballet music and from the first few bars we fully understand that, though the subject reverts to an Indian legend, Mr. Lester uses his own idiom and this is as it should be, as he is a musician of ideas and of imagination. Then we heard the soprano aria, I Yearned for Mortal Happiness, beautifully sung by Margaret Lester, the wife of the composer, to whom was entrusted the difficult role of Miskodeed. James Fiske, who was the West Wind, disclosed a very good bass voice in his singing of All Living Have Their Meed of Grief, a very good song which went over big with the audience. Another aria is given to the baritone, who has the title role, Manabozo, which was sung by Leonard Huber. This aria, My Miskodeed, Dear Prairie Flower, will no doubt be programmed often by recitallists. The first act came to an end with the soprano aria, Cheat and Liar.

Of the second act we heard only the opening chorus, Hymn to the Dawn, which caught our fancy, and the duet for soprano and baritone, Your Sighs and Words, sung by Mrs. Lester and Mr. Huber.

Of the third act Mr. Lester presented only the contralto aria, The Silent Hour is Nigh and the finale and hymn to Hiawatha.

### CLARE OSBORNE REED'S PROFESSIONAL PUPILS BUSY

A great many of Chicago's younger professional pianists come in from time to time to coach with Clare Osborne Reed, at the

Columbia School of Music, prior to concert appearances.

Mary Esther Winslow, a professional pupil of Mrs. Reed, will give a program in Marion, Ind., in March; on March 15 she will play two groups at the Illinois Women's Athletic Club, on the benefit program for the scholarship fund of Mu Iota chapter of Mu Phi Epsilon. Miss Winslow also accompanied Milan Lusk, violinist, in a program given at the Shawnee Country Club of Wilmette on February 22.

Genevieve Davison has been doing two-piano work with Anita de Mars and they have appeared before the Kiwanis Club of River Forest, before Mu Iota Chapter of Mu Phi Epsilon and also have done some radio work. Mrs. Davison illustrated a lecture on modern music given at the University Settlement Club with compositions by Schoenberg and Hindemith. She also played accompaniments for excerpts from the opera Marouf for the Hyde Park Music Club.

Mary Curry Lutz, who is a very active member of the South Shore Music Club, has frequently added to the club's programs with both piano and voice solos. Mrs. Lutz has been very successful in establishing a branch of the Columbia School of Music in Downer's Grove, Ill.

Mark Hallett, who expects to complete his work for his master's degree in piano in June, has been filling several club dates, which included the Crescendo Club and the Women's Club of Morgan Park.

### STUDIO NOTES OF HERBERT WITHERSPOON STUDIOS

Esther Stoll, who has been leading soprano at the Opera in Breslau, Germany, for the past two years, and for many years an artist student with Mr. Witherspoon in New York and Chicago, will be heard with the German Grand Opera Company next week in "Die Walkure and the Flying Dutchman."

Lucille Meusel, formerly of the Civic Opera in Chicago, who has been preparing several roles in Paris, expects to make a debut soon in Europe.

Constance Neville Johns sang a program of songs at the University of Chicago, February 1, with much success.

Mrs. Merrill Hubbard sang songs for the Junior League in the Ballroom of the Drake Hotel, February 9.

Mrs. John McGinn sang a group of songs at a concert in the parish house of the Grace Church, Evanston, on January 18. She also sang for the Polish and International Clubs at Ida Noyes Hall, University of Chicago, February 13.

Misses Reardon gave an evening costume recital at the Chase Hotel in St. Louis recently.

Calvert L. Welpott was soloist at the First Presbyterian Church in St. Louis, February 1.

Stanley Chapin has resumed his studies at the studio after a long tour of the middle west and Canada in concert.

Magdalen Osterman gave a program at Maywood on February 2.

### HANNA BUTLER PRESENTS PUPILS

At the residence of Mrs. William Ludwig Baum, a recital was given on February 14 by artist students of Hanna Butler. The program was opened by Alice Gehon, soprano, who with Harold Hammon, tenor, sang a duet by Schumann, after which Miss Gehon sang Care Sabre. Willa Kettenbach, lyric soprano, was heard in Charming Oiseau, and Surely the Time for Making Songs, by Rogers. Arthur Glenn sang Dreams, by Rubinstein, and an aria from the Barber of Seville. Ruth Loftus sang Luxembourg Gardens and Vissi d'Arte. Mrs. Richard Davis, contralto, sang the Purple Hour by Augusta Holmes and McFadden's Spring. Blanche Lyons sang old Italian songs and Una Voce Poco Fa from the

Barber of Seville. Mildred Boberg sang Ave Maria by Schubert and Ah Fors e lui from Traviata. Then came Marjorie Westcott, twelve-year-old, who made a hit with her singing of the Bell Song from Lakme, and Mozart's Wiesenlied and Little Pink Rose, by Carrie Jacobs Bond. She also rendered some Swedish folk songs. After hearing her, Mrs. Baum said, "I have never heard such distinct diction," and the hostess surely expressed the enthusiasm of the listeners when she stated to Mrs. Butler "you have given each one of your pupils physical liberation which enables them to express their own individuality." The program came to a happy conclusion with the singing of Mrs. Butler and Mr. Hammond in the duet from Thais.

### THE BIG FOUR

Lillian Kehoe, a subscriber to the MUSICAL COURIER, writes: "Will you be kind enough to inform me which are the four largest music schools in Chicago." Here they are:

The American Conservatory of Music, Bush Conservatory, Chicago Musical College, the Columbia School of Music, or

Bush Conservatory, The American Conservatory, Chicago Musical College and the Columbia School of Music, or

The Chicago Musical College, the Bush Conservatory, the American Conservatory, the Columbia School of Music, or

The Columbia School of Music, the Chicago Musical College, the Bush Conservatory and the American Conservatory.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Marguerite B. Clarke, student of Vernon Williams, gave a song recital in Evanston, February 8, under the auspices of the Deneen organization.

Robert Long and William Pfeiffer, voice students of Graham Reed, sang at a reception and musicale for the Legal Sorority of Chicago on February 8 at the Edgewater Beach Hotel. James Allen, pianist, pupil of Rudolph Ganz, furnished the accompaniments.

Alice Landgraf, piano student of Edward Collins, appeared in a recital on February 9 at the Independence Park Auditorium as accompanist for vocalists and also as soloist.

Leonora Padilla, voice student of Vernon Williams, sang for the Woman's Ed So-Phil Club at the Blackstone Hotel on February 12.

Organ pupils of Charles Demorest, assisted by Gladys McIntyre Thomas, voice student of Graham Reed, were presented in recital February 16 at the College.

### LOUISE ST. JOHN WESTERVELT'S BUSY PUPILS

Louise St. John Westervelt is kept busy at the Columbia School of Music teaching a very good class and is particularly happy with the fine new material with which she is working. On February 7, she presented members of her voice class in the second of her studio tea series.

As usual a number of Miss Westervelt's pupils are busy with professional engagements. Lola Fletcher, soprano, sang three recitals in Detroit, Mich., during January and one at the National College of Education on February 17. Marion O'Connor, who has charge of the music classes at the Stickney School, is doing private voice teaching at the Page School of Music, was last fall made musical director of the First Italian Methodist Church. She is also director of two Civic Music choruses—the Chicago Nursery and Half Orphan Asylum and the Hamilton Park—besides which she bills recital dates. She sang in January for the Woman's Story-Telling Club and at a dinner for the Food Craft Company on January 22.

Winifrid Erickson, soprano, sang at a reception at the Hotel Sherman for the National convention of the Military Order of the Loyal Legion on October 21, and at the banquet on October 22. On November 6 she presented a program in costume at the home of Mrs. Oscar Haugan of Evanston;

was guest artist for Sigma Mu Phi at Northwestern School of Music on November 11, and she trained the participants and produced an operetta for the Lincoln Lodge on January 30. She is choral director of that organization. Bernice Anderson, soprano, sang at Messiah Lutheran Church, February 1, and at a concert under the auspices of that church on February 17. Hazel Musgrave and Dorothy Smith, soprano, had solo appearances at the Christmas pageant at the Belden Avenue Baptist Church, and again on January 22.

### AMERICAN CONSERVATORY NOTES

Karleton Hackett, who has been president of The Tavern since its birth, was re-elected to that office at the recent annual meeting.

Gail Martin Haake, director of the Class Piano Department, will conduct a normal course in Portland, Ore., under the direction of Martha B. Reynolds, artist manager, during the week of June 8. She will also give an address and conduct a piano class round table at the joint convention of the Oregon-Washington State Teachers' convention to be held in Portland, in June.

Jane Parkinson, of the Class Piano Department, conducted a normal course last week in Milliken Conservatory, Decatur, Ill.

Gaylord Browne and Gibson Walters, violin students of Herbert Butler, appeared in recital before the Woman's Club of Freeport, Ill., on February 14, playing duets and solos.

Lilly Savall, pupil of Kenneth Fiske, appeared in violin recital at Mount Saint Mary's Academy, St. Charles, Ill., on February 15. Assisting were Alice Savall, cellist, and Jacob Hannemann, of the faculty of the American Conservatory, at the piano.

Omicron Gamma Chapter of Sigma Alpha Iota gave a musicale tea at the home of Mr. and Mrs. John J. Hattstaedt on February 8. The hostesses were Louise Hattstaedt Winter, Genevieve Van Vranken Muth and Almada Jones. The program consisted of two groups by the Phoebe Trio—Alice Johnson, piano; Ruth Haroldson, violin; Barbara Sneath, cello and solo groups by the guest artists, Maren Johansen Hattstaedt, soprano and Hans Levy Heniot, pianist.

### DE VRY RECORDING LABORATORIES

The opening of the De Vry Recording Laboratories, D. L. Friedman in charge, in the Finchley House, has created a stir among Chicago musicians. At this well known laboratory recordings are made of both voice and instrument for the amateur and professional on the newly perfected De Vry records. Mr. Friedman reports great interest among musicians, many of whom have already made records.

### JEANNETTE DURNO'S FATHER PASSES ON

Jeannette Durno, the well known pianist and teacher, has our sympathy in the loss of her father, who passed away in Chicago last week at the age of eighty years.

### SYMPHONY PROGRAM

A new work by the Hungarian composer, Kodaly; the Russian, Miskowsky's Sixth Symphony; Smetana's symphonic poem, Vysehrad; Borodin's Sketch of the Steppes of Central Asia and Siegfried's Rhine Journey from Wagner's Die Gotterdammerung, were the numbers which made up the varied program for the Chicago Symphony's Friday-Saturday concerts of February 20 and 21.

The Kodaly number, a set of dances from Marosszek, once a province of Austria-Hungary and since the great war belonging to Roumania, is fascinating music. There is much that is beautiful in the sombre pages of the Miskowsky sixth symphony, and in that respect it is unlike the tenth of this composer which Conductor Stock recently programmed. Much enjoyment for the listeners who revel in beautiful, melodic music came in Smetana's fine symphonic poem, Borodin's charming opus and Wagner's potent excerpt. The orchestra's account of the entire program was admirable and expert.

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## Artists Everywhere

(Continued from page 34)

Mrs. John McClure Chase, founder-president of the Washington Heights Woman's Club, presided at the January 16 luncheon, when 120 persons attended, among them many who are prominent in the musical world. Florence Bullard, soprano, sang songs by modern composers in English, French, Italian and German in a clear, expressive voice; Norman Price, tenor, pleased with his ballad singing, and Wesley G. Sonntag, violinist, won warm applause by playing short pieces by Dvorak and Russian composers. Anna F. Price, Walter Kob and Mrs. Chase were at the piano.

The Cherniavsky Trio, while on tour made fifteen appearances during February in southern and western territory, appeared at Guilford College, N. C., where the violinist, pianist and cellist played on February 3 in connection with other performances in the Carolinas.

Clarence Dickinson's annual series of Historical Lecture Recitals were given as usual on Tuesday afternoons in February, at four o'clock, at Union Theological Seminary, New York. Among the numbers were Jannequin's Bataille de Marignan; the Bach Cantatas, Ah! How Fleeting and the Coffee Cantata; Liszt's Bells of Strassburg and Easter Song of the Angels; The Devil that Tempted St. Anthony (Bax); Cornelius' Surrender of the Soul to Everlasting Love, and Holst's Hymn of Jesus.

Eugenio Di Pirani contributed to the Brooklyn Eagle a humorous article, but with practical application, captioned Radio Tears the Family to Pieces. The scene well expressed the colloquial attitude toward music and sports.

Nelson Eddy, baritone, appeared in recital recently before the Art Alliance, Philadelphia. Among Mr. Eddy's songs was a number written by George Chadwick Stock for the late David Bispham, Mr. Eddy's teacher. Other offerings were by Handel, Brahms, Meale, Treat and others. Mr. Eddy, as usual, was cordially received and warmly applauded throughout the program.

Carl Fiqué's posthumous opera, Merry Madrid, is in rehearsal for presentation at the Brooklyn Academy of Music, April 18. The Fiqué Chorale and the Cosmopolitan Opera Players, with an all-star cast, orchestra and chorus are associated in this splendid enterprise.

Ruth Hall, organist of the Old John Street M. E. Church, New York, is giving a second series of Thursday afternoon programs at five o'clock, combining organ and piano. These will continue until April 1. She covers Regional, International and National Music, and guest artist will participate.

Josephine Hilt, soprano, was a feature at the 75th Pupils' Concert, N. Y. School of Music and Arts. She sang Musetta's waltz song (La Boheme) and The Jasmine Door. Her voice is very promising and she is making excellent progress.

James Loder, pianist, having recently returned from study in Germany, gave a recital in Port Chester, N. Y., February 4, assisted by Edith Sutro Ward, soprano. Mr. Loder played works by Beethoven, Chopin, Brahms, Debussy, Ganz and Liszt.

Franklyn W. MacAfee, concert organist, gave a recital at McKendree M. E. Church, Norfolk, Va., February 5, playing works by Bach, Mendelssohn and modern composers, including the Americans Kinder, Sturges, Stoughton and Yon.

The New York Madrigal Society plans three Debut Recitals, on Tuesday evenings, February 10, March 10 and April 7, at Chalif Hall, the season closing with the usual

luncheon and musicale on May 9 at the McAlpin Hotel.

Mana-Zucca was piano soloist with the University of Miami Symphony Orchestra, Arnold Volpe, conductor, at its fourth concert of the current season, on Sunday afternoon, February 8. The program included the Pathétique symphony, No. 6, of Tchaikovsky, the Ravel Bolero, Mana-Zucca's piano concerto in E flat major, and Finlandia, a tone poem by Sibelius. Mana-Zucca made her first appearance before a public audience in ten years and was accorded an ovation after her splendid performance of her own work, which proved interesting to the large audience. She received many floral tributes. Mr. Volpe and his men also shared in the favor of the audience.

Prof. David Mattern of the public school music department of the School of Music, Ann Arbor, Mich., is very active in music aside from his duties at the University. Mr. Mattern is conductor of the University of Michigan Symphony Orchestra and in addition to public concerts has broadcast both with the orchestra and with various other ensembles. He is also conductor of a Kalamazoo, Mich., symphony orchestra which annually offers ten concerts. He is a member of the instrumental committee of the Music Supervisors' National Conference and of the board of directors of the North Central Conference of Music Supervisors.

Hans Merx began a tour of the Middle West on February 10, giving recitals of German Lieder, with accompanying explanatory remarks, in Miami University, Oxford, O.; Lake Erie College, Cleveland; Cincinnati University, and at Alleghany College (third successive engagement) Meadville, Pa.

Lloyd Morse, tenor, celebrated his birthday at Hotel Astor, New York, January 25, with a Musical Tea, at which Mrs. Sexsmith of Yonkers was prominent. Mr. Morse and Muriel Adamini (soprano) collaborated in duets from La Boheme and Cavalleria Rusticana, as well as in solos, both being warmly enjoyed; Mr. Morse's singing of ballads was highly enjoyed. Among those attending were Mesdames Florence Foster Jenkins, Gillette, Charles E. Gore, Josephine Beach, Charles Tauschek, Sapio-deVere, Harmon, etc.

Lloyd Morse, American tenor, was soloist for the Congress of States, Mrs. T. J. Vivian, president, at the annual luncheon, January 8, Hotel Pennsylvania, New York. He was well received by a large audience, for operatic arias are well suited to his rich robust tenor voice. Sapio's Awake Beloved, and the Washington State Song, he was called to repeat.

Edward Murch, former solo soprano of Grace Church, now in his home city, Toronto, recently celebrated his fifteenth birthday. His background of inherited ancestral music includes his mother, Louise Murch, and his grandfather, Rechab Tandy, both prominent in the musical life of Canada.

The Neighborhood Club of Brooklyn Heights recently presented an evening of vocal and instrumental music by Nell Esslinger, contralto; Roderic Cross, baritone; Augustine Norris, pianist; and John Seutritnic, tenor. It was Miss Esslinger's debut, and she is said to be an outstanding artist.

Vera Nette's artist-pupil, Guy Moore, tenor, recently gave a program of Irish songs at the Jamaica Central Y. M. C. A. and was warmly applauded. Another, Winifred Welton, soprano soloist of the Caldwell (N. J.) Methodist Church, gave an impromptu recital at Miss Nette's studio.

The Oriana Quartet, consisting of Mary Aitken, Margaret Sherman, sopranos; Marion Cox and Louise Temple, altos, has been frequently heard of late, most recently at The Barbizon Sunday Musicales. They are noted for their excellent enunciation and ensemble, and are pupils of Adelaide Gescheidt.

The Oxford Male Quartet, recently organized, consists of Messrs. Wright, Williamson, Shrimplin and Sumner. Under the direction of Clement B. Shaw, Mus. Doc., they have been frequently heard over Radio WFO. Mr. Williamson and Miss Boese have also been heard in solos and duets.

Jacques Pillois, compositeur-laureat de l'Institut de France, gave a lecture recital, with vocal illustrations by Sibyl Webb, at the Alliance Francaise, New York, January 5, which was a pronounced success. He divided his program of songs under the captions Humorous, Popular, Ancient, Mystical, Impressionistic and Neo-Romantic. Harrison Potter was at the Baldwin piano. The

(Continued on page 40)

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GLADYS MARSALIS GLENN, Amarillo Piano Conservatory, Amarillo, Tex.; July 1931, Colorado Springs, Colorado.  
FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.  
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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## A Balanced Program Necessary

By George J. Abbott

Director of Music, Elmira, N. Y.

If music education is to come into its own in this country, we must put first things first.

We hear a great deal these days about the program of instrumental instruction, orchestras and bands. This is splendid. This phase of public school music should be developed. But, after all, it is primarily for the few and in many cases they are exploited along lines similar to the school athletic teams, the result being that the rank and file of the pupils get a minimum of time and instruction.

In many school systems too much time is being devoted to music appreciation, so-called, without a cumulative outline. Also, this rather delicate subject is being taught by teachers without sufficient musical background or technique in teaching the subject. Real music appreciation is a growth based on knowledge and must come from within.

It must not be inferred that the subjects mentioned above are not essential or vital in any well organized scheme of music education. Both are necessary in proportion to their value to the entire student body. This ratio should be carefully studied and maintained even though an uninformed public may be satisfied with "show work." However, a reasonable amount of publicity is important if the residents of any community are to apprehend the value of the music departments contribution to a well rounded education.

Vocal music is the backbone of music education in the schools. It is the Alpha and Omega. With a strong foundation here all things are possible. Without careful planning and expert instruction the "backbone" may become only a "wishbone."

Now, what shall we do to make vocal music function as it should? In the first place, get beautiful, sustained tone and always sing in tune. It can be done. In

the second place, teach children to become musically independent. In other words, do away with rote work which has no place, except in rare instances, above the second grade. Teach children to think things through for themselves. Show them how to do it and then expect it of them. Nothing can take the place of the ability to read music. Without it, one is musically illiterate. There are no "short cuts" to sight singing or music reading. It is a skill which practically all may acquire by application and drill. Good old-fashioned drill seems to be rather unpopular in school these days but how under the sun does anyone become expert in anything without it? If the material is interesting and properly graded the children will respond to it and grow accordingly. Incidentally, we might attempt to teach music with approximately the same technique used in teaching other subjects in the curriculum. Here every child is expected to recite individually in order to show that he has mastered the particular problems of the grade. Why not do this in music? To which many will remonstrate, "But all children can't sing!" The answer to that is, that nine out of every ten can sing. Virtually all monotonies can be cured if the proper corrective methods are applied early in life.

We are all familiar with the child who plays quite effectively some piece on the piano which he has been taught by a painstaking teacher but upon being asked to play some simple piece "at sight" fumbles miserably. Rote teaching again! The piano teacher is not to blame. She was, in all probability, taught that way herself. We will never have any music reading until all teachers understand that they must stop doing it for them. Occasional help, yes, but only when the children stumble.

The overuse of devices is another error made by many teachers. Results should be evaluated and if the particular device is not productive it should be discarded.

There are, of course, many other points connected with the teaching of music reading which cannot be outlined here. Children must acquire this ability if they are to become musically independent. This is the real basis for further development and a genuine appreciation of music.

### Coming Conferences

**EASTERN CONFERENCE**—March 18, 19, 20 at Syracuse, New York. Pauline A. Meyer, Cortland, N. Y., second vice-president and editor; M. Claude Rosenberry, Harrisburg, Pa., president; Elbridge S. Pitcher, Auburn, Me., first vice-president; Marion E. Knightly, Winchester, Mass., secretary; Clarence Wells, Orange, N. J., treasurer; F. Colwell Conklin, Larchmont, N. Y., director; Annabel Groves Howell, Wilmington, Del., director.

**SOUTHERN CONFERENCE**—March 11, 12, 13 at Memphis, Tenn. J. Henry Francis, Charleston, W. Va., second vice-president, and editor; Grace P. Woodman, Chapel Hill, N. C., president; Wm. C. Mayfarth, Spartansburg, S. C., first vice-president; Minnie P. Stensland, Knoxville, Tenn., secretary; C. D. Kutschinski, Winston-Salem, N. C., auditor; Raymond F. Anderson, Birmingham, Ala., treasurer.

**SOUTHWESTERN CONFERENCE**—Colorado Springs, Col., March 24, 25, 26. Stanley S. Effinger, Colorado Springs, Col., second vice-president; Frances Smith Cartton, Ponca City, Okla., first vice-president; Sara White, St. Joseph, Mo., secretary; Catherine E. Strouse, Winona, Minn., treasurer; Eugene M. Hahnel, St. Louis, Mo., auditor.

**NORTHWEST CONFERENCE**—April 6, 7, 8, at Spokane, Wash. Judith Dickey Newenham, Seattle, Wash., president; Marguerite V. Hood, Helena, Mont., first vice-president; Helen Boucher, Seattle, Wash., secretary; Esther Jones, Seattle, Wash., treasurer; Charles N. McCord, American Falls, Idaho, auditor; Roy E. Freeburg, Missoula, Mont., director.

**NORTH CENTRAL CONFERENCE**—April 15, 16, 17, at Des Moines, Ohio. Graylord R. Humbberger, Springfield, Ohio, second vice-president and editor; Herman F. Smith, Milwaukee, Wis., president; Marion Cotton, Winnetka, first vice-president; Edith M. Keller, Columbus, Ohio, secretary; Harold E. Winslow, Indianapolis, Ind., auditor;

Mrs. Ann Dixon, Duluth, Minn., director; David E. Mattern, Ann Arbor, Mich., director; Frank E. Percival, Stevens Point, Wis., treasurer.

### Notes From the Field

#### ILLINOIS, Springfield

The third annual Illinois High School Orchestra contest will be held here March 20 and 21, Frances Chatburn, supervisor of music in the schools, has announced. The state is divided into three divisions, geographically, and four divisions according to enrollment. Winners in each will compete in the finals here.

#### ILLINOIS, Kewanee

Edwin W. Lantz, supervisor of music in the public schools, announces that through the assistance of a group of business firms and individuals, the Kewanee public schools are again to offer to the pupils and the community a series of three concerts which will be given at intervals during the winter months.

The first of these was presented during the early part of December. The artists were Ann Mathea, Norwegian soprano, and Stanley Fletcher, American pianist. The second concert will bring the Sittig Trio, violin, cello, and piano. The final offering will be the Russian Singers, a group which will appear in costume.

#### INDIANA, Evansville

Helen Wilkinson, supervisor of music in the public schools, presented the music pupils of the Evansville grade schools in an extensive program, the first of a series of three for the year, as Central High School. 500 students of the violin, clarinet, trombone and cornet demonstrated the work.

#### MAINE, Bangor

The ninth annual community concert was given in the City Hall under the auspices of the Community Concert Committee, Adelbert W. Sprague, director, assisted by Mary Hayes Hayford, accompanist.

The concert was divided into two parts. The first part consisted of four selections played by the Bangor Symphony Orchestra, an organization ever growing in ability and musicianship. The second part consisted of a Christmas oratorio with soloists, and chorus. The singers for the chorus were recruited from the Festival Chorus, Schumann Club, church choirs and high school choruses.

#### MARYLAND, Baltimore

The Cornell University Glee, Banjo and Mandolin Clubs, sixty strong, gave a concert recently in the auditorium of the Maryland Casualty Company. A program of entertainment for the collegians was arranged by a committee representing the Cornell Club of Maryland.

#### MASSACHUSETTS, Fairhaven

An audience that filled the Town Hall gathered for the annual music festival of the Instrumental music department of the public schools. It was a most appreciative audience and the hearty and enthusiastic applause demonstrated the sincere pleasure in the work by the young people. The participants put their whole heart into what they were doing, and the results were a great credit to Clarence W. Arey, the director, and to Miss A. B. Trowbridge, director of singing in the schools.

#### MICHIGAN, Berrien Springs

The Emmanuel Missionary College Band, directed by Willard Shadel, gave a concert in the college auditorium recently. The band has complete instrumentation this year.

#### NEW HAMPSHIRE, Claremont

Lately the town has had concerts given by the United States Army Band in the new high school building. The local band escorted the visitors, of whom conductor Captain Stannard said that during the five years he had been directing the Army Band, "the Stevens' Band was the best band that had acted under their escort during that time," meaning by this best uniforms, best discipline, best alignment and best marching band.

#### NEW YORK, Akron.

The Akron High School Band gave a concert at the High School auditorium, in December, the proceeds being given to the uniform fund.

#### OHIO, Cincinnati.

Uberto Neely, member of the violin faculty and of the faculty of the Public School Music

Department of the Cincinnati College of Music, has organized a departmental orchestra, the personnel of which includes students from the public school music department. He is now preparing a program to be given at a public concert.

#### PENNSYLVANIA, Lititz

The Lititz High School Band has ordered forty new uniforms, including uniform and shako for the drum major. These uniforms are of the latest military style. The coat is scarlet, with black cuffs and epaulets. The trimming is gold braiding over the sleeves, and the name, "Lititz High," is worked in gold on the sleeve. Herman Toplansky is the supervisor.

#### RHODE ISLAND, Pawtucket

At an assembly of pupils and faculty members of Pawtucket high school, principal Lucius A. Whipple announced that the Lions Clubs in New England hope to raise about \$4000 to pay the expenses of transporting the Pawtucket High School Band to the Lions' International Convention at Toronto next summer.

## Newer Practices and Tendencies in Music Education

### THE RADIO IN MUSIC EDUCATION

By RUSSELL V. MORGAN  
TOPIC 20

That the radio will have far-reaching results on music education is certain. Just what those results will be is of course unknown. Its value in bringing soloists and ensembles of the highest artistic excellence in contact with pupils of schools in communities of every size and location is recognized. Educational authorities in America and Europe agree that radio instruction cannot supplant the classroom teacher, but they generally predict that it will be of tremendous usefulness in a supplementary capacity.

The influence of that rare person, the artist teacher, will be multiplied many times by the stimulation offered teacher and pupil alike through the presentation of perfectly prepared and effectively given "key" lessons. This is one phase of supervision that will eventually be offered the schools of America.

Teachers of music must be sensitive to the possibilities of radio instruction, carefully weighing each new project and basing acceptance or rejection upon intelligent discrimination and judgment.

It would be futile to discuss longer a force so obviously in the experimental stage, except to state that all listening, concerts included, must usually be based upon carefully integrated preparation. This calls for classroom material available previous to the listening period. Indiscriminate listening can only result in confusion or worse.

### Band Instruction by Radio

The Michigan University of Air is offering five half-hour lessons in the playing of all band instruments (except drums), which began February 16 at 2:00 o'clock Eastern Standard Time and continues each Monday at the same hour through March 16. The lessons, broadcast over Station WJR, Detroit, are given by Dr. Joseph E. Maddy, professor of music at the University of Michigan and conductor of the National High School Orchestra.

Instruction is in the following instruments: flute, piccolo, clarinet, oboe, bassoon, saxophone, cornet, trumpet, flugel horn, mellophone, alto, French horn, trombone, baritone, euphonium, tuba and Sousaphone. The course is intended for school students and adults who have had no previous instruction and is offered at the urgent request of school superintendents in small communities where the services of band instructors is not available. The course is especially planned to provide instruction for groups of school children from the fourth grade through high school.

The printed lesson pamphlet containing the music may be had free from the Michigan University of the Air, Ann Arbor, or the State Department of Public Instruction, Lansing. This is the first time radio instruction in the playing of band instruments has ever been offered.

### Noted Educators



**RUSSELL VAN DYKE MORGAN**, director of public school music supervisors course at the Cleveland Institute of Music, who is a graduate of Northwestern University with a bachelor of music degree, was supervisor of music, Highland Park, Ill.; director of music, La Crosse, Wis., State Normal School; director of orchestra, teacher of orchestration at Northwestern University; supervisor of instrumental music, Cleveland Public Schools. He has been director of music in the Cleveland public schools since 1923, and last year was elected president of the Music Supervisors Conference. Under Mr. Morgan's direction the Cleveland Institute of Music, in conjunction with the School of Education, Western Reserve University, has worked out a course of training for music supervisors which is one of the most outstanding in the country.



## PUBLICATIONS

**MELODIES FROM THE CLASSICS**, arranged for piano beginners BY ESTHER COOPER EGGERS.—The composers extend from the days of Bach to those of Schumann. The arrangements are extremely simple, many of the pieces being written in two parts. These are excellent exercises in playing music of the classic type. (Summy, Chicago).

**LITTLE PIECES BY VARIOUS AUTHORS**—They are: Rolling Stones by Maxwell Eckstein, Dolly's Lullaby by Maximo Littoff, Elin Dance by Antonio Bonaccorso, and Wiggle-Waggles by Frederic Groton. Picturesque music, extremely simple, with printed description and careful directions as to interpretation, and very attractive and inspiring cover pictures. (Carl Fischer, New York).

**SEA STORIES**, BY MATHILDE BILBRO.—There are six of them, with the following titles: The Submarine, A Rocky Cove, A Holiday at the Beach, The Mermaid Sings, Choppy Waves, and Smooth Waters. All of them excellently contrived to give both hands plenty of exercise, and introducing all sorts of expression marks. (Carl Fischer, New York).

**THOSE FIVE FINGERS**, BY MRS. CROSBY ADAMS.—There are two books of these studies, of which Book I has reached the reviewer's desk. They are just as easy as it is possible to make music that is interesting. Some of the pieces are for pupil and teacher, and clever devices are used to trap the child's mind and bring about understanding of musical problems. This volume has twenty-five pages. (Summy, Chicago).

**LES JABAWAUKS**, BY ARTHUR WELLESLEY.—This is called a Danse Ruse, but the name suggests the Jaberwocky from Through the Looking-Glass, to which Deems Taylor has set such effective music. There is no means of knowing whether or not the composer had anything of the sort in mind when he wrote this. After all, it matters very little, for whatever he had in mind he succeeded in giving it interesting and effective expression on the piano. The music is of moderate difficulty. (Oliver Ditson, Boston).

**MOONLIGHT SKETCHES**, BY ESTHER GRONOW.—There are five of them: To the Firefly, Nocturne, On the Water, To the Stars, and Berceuse. They were copyrighted in 1910, but perhaps this is a new edition. It is certainly very beautifully gotten out, each piece having a tasteful cover and decorative ruling on the inside pages. The music, too, is effective and interesting. (White-Smith, Boston).

**PIECES OF MODERATE DIFFICULTY BY VARIOUS COMPOSERS**.—Little Love Note, by Lyda Averit Simmons, which is short and may be placed in about grade two. It is an attractive little waltz. Clown's Dance and Song of the Loom, by Frances Terry, are two of a long list of titles by this popular composer. Clown's Dance is

Allegro Agitato with a jerky movement which will present fine and important problems for the student. Song of the Loom is allegro vivace, and a rapid movement in slurred sixteenths, separated by staccato eighths. A Melodic Etude in Sixths, by Ruth Alexander. The sixths are separated by a single note between each pair. Sometimes this single note is taken by the same hand that plays the sixth, sometimes it is taken by the other hand. An interesting and effective study. Scherzo a la Tarantella, by Ruth Klauber. An excellent exercise for coordination between the two hands, which have plenty to do both in the way of playing the notes smoothly and introducing proper expression. (Summy, Chicago).

**Louis Persinger Presents  
Stephen Hero**

Stephen Hero, one of Louis Persinger's flock of gifted young violinists, played a recital on January 28 in the auditorium of Our Lady Queen of Martyrs in Forest Hills. The boy's splendid gifts were revealed to fullest advantage in a program comprising Vitali's Ciaccona, the Mozart concerto in A major, Lalo's Symphonie Espagnole and a closing group of shorter pieces including La Capricciosa of Ries, The Dew is Sparkling (Rubinstein-Elman), a Neapolitan song by Barthelmy-Persinger, and Sarasate's Zigeunerweisen.

Stephen, who has just passed his fifteenth birthday, showed many admirable qualities in his playing, including a warmth of tone and maturity of conception which are decidedly unusual in one of his years. He promises to win an outstanding position among the younger violinists, possessing as he does real warmth of temperament and a technical equipment which is already that of a much more experienced player. He was assisted at the piano by Louis Persinger, who has recently acted in a similar capacity for others of his famous pupils. Stephen has had the good fortune of enjoying fine artistic training; before studying with Mr. Persinger he had scholarships at the David Mannes School, and with Jacques Thibaud in Paris.

**Dukelsky Honored by C. M. S.**


Vladimir Dukelsky's second symphony has been accepted by the jury of the Contemporary Music Society for presentation at the next International Festival of Modern Music.

The symphony had its first performance with the Boston Orchestra under Dr. Kusevitzky in March of last year, and met with favor from the press. The International Festival will take place next July at Oxford, England. Dukelsky's second symphony is also scheduled for performances in Paris, Berlin and Warsaw.

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## Artists Everywhere

(Continued from page 37)

Maison Francaise of Cleveland, will soon hear him in two lecture-recitals.

**Carl M. Roeder's** advanced piano pupils gave a studio recital, February 13, ten of them appearing as follows: Marjorie Fairclough, Haru Murai (Japanese), Harriet Merber, Edith Schiller, Meura Grunes, Doris Frerichs, Katherine Braun, Mary Siegal, Therese Obermeier and Robert Riette. They played such standard works as Andante Spianato and Polonaise (Chopin); Rhapsodie, C major (Dohnanyi); Sparks (Moszkowski); Etude, D flat (Liszt); Rigaudon (Raff); Ondine (Ravel), and La Campanella (Liszt-Busoni). The Roeder piano pupils have repeatedly won New York Music Week prizes.

**Enrico Rosati's** artist-pupil, Rose Tentoni, dramatic soprano, sang on February 22 at the Marlborough-Blenheim Hotel in Atlantic City. On March 1 Miss Tentoni will give a concert at the Montclair Unity Church, in the afternoon, that same evening singing at the Pleiades Club in New York.

**Audray Roslyn**, pianist, has returned to New York following study and recitals in Berlin (November 27), Cologne, Frankfurt, Amsterdam and The Hague. In the last named city a journal said, "Miss Roslyn had the honor to be the oasis of the Anglo-Saxon concert wilderness."

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**Florence A. Rubner**, once organist of a Lutheran church in Erie, Pa., now organist and musical director of the Church of the Good Shepherd, Mount Vernon, N. Y., and a pupil of Henry F. Seibert, gave a recital there, assisted by Frederic Baer, baritone. She played works by Bach, Handel, Mendelssohn and modern composers.

**Titta Ruffo** recently concluded an extensive concert tour throughout Scandinavia, followed by three concerts in Nice and Cannes and three operatic performances (Barber of Seville, Hamlet and Tosca). He will tour Egypt, Greece, Turkey and Switzerland in March and April, ending with his spring concert in Paris in May.

**Paul Savage**, vocal instructor, is happy in having a large class, necessitating evening instruction. His wife is the former Jane Buchanan, of Sherburne, N. Y.

**Henry F. Seibert** has been signally honored in being engaged to play the opening recital on the organ in the new Chapel at Muhlenberg College, Allentown, Pa., May 28. The college is the most representative Lutheran institution in the East. Last October Mr. Seibert played a recital and directed the music at the Reformation festival of all the Lutheran Churches of Westchester County, New York. 3500 people assembled in the County Centre, White Plains. The Rev. John A. Haas, President of Muhlenberg College, was the chief speaker. Through the meritorious work of Mr. Seibert on that occasion Dr. Haas engaged him to open the new organ at his school.

**Wesley G. Sontag**, violinist and composer, with Walter Kob, pianist, recently presented a program of music for children, through the offices of Margaret Bradford, director of Afternoon Music Work. Dance Music, XVII Century, Classic Composers, Northland Music and Russian-Gypsy Music, these were grouped and played, with comments by Mr. Sontag, who has an eminent faculty for interesting children in music.

**Henry Temianka**, violinist, recently made his Paris debut with the Orchestre Symphonique de Paris, Pierre Monteux, conductor. Milhaud, Vincent d'Indy and Ropartz were in the audience.

**Carl H. Tollefsen** not long ago wrote an article, Music, A Vital Role in Life, which was printed in a Brooklyn daily, in which this experienced violinist and litterateur expressed himself very interestingly. Music and School Work, Parents' Cooperation, When to Encourage the Child, and Soothing Effect of Music are sub-captions of this sensible and humorous article, of which a reprint may be obtained on application.

**Ralph Tomlinson**, baritone, soloist for the Humanist Society, sang as solos, The Arrow and The Song (Pinsuti) and To a Hilltop (Cox), at the February 15 meeting. Bernard Gabriel played a pastorate by Scarlatti and Pavana by Ravel.

**Rona Valdez**, dramatic soprano, was heard at a gathering of the English Speaking Union, New York, February 12, in songs by modern composers.

**Nevada Van der Veer** will soon be heard by the Monday Musical Club, Albany, N. Y., and later in Pittsburgh and Cleveland.

**Daniel Visanska** violinist and teacher, returned to New York, recently, after a vacation spent in Havana, Miami and Columbia, S. C.

**Cornelius Van Vleit**, cellist, recently returned from a mid-western concert tour, will fulfill concert engagements in the following cities: March 2, Winnipeg, Canada; 11, Lancaster, Pa.; 14, Birmingham, Ala., and on March 16, Columbus, Miss.

**Mrs. Chas. B. Wagoner**, prominent Concord, N. C., soprano and composer, some time ago read a biographical sketch of Francis Hopkinson and also sang two of his songs. This early American composer was antedated by Benjamin Franklin, inventor of the musical glasses.

**Harriet Ware, Elizabeth Lennox and John Powell** were associated in a January 24 WEAF program. The announcer called Miss Ware "The American Chamade". Miss Lennox sang the well known Boat Song and To My Mother. This was at the noon hour and many laudatory letters were received. Mr. Powell contributed his share of the program by offering modern piano pieces.

**Dr. John Finley Williamson** of the Westminster Choir was the principal speaker at the Federation of Churches meeting at the Marble Collegiate Church, New York, February 2. He told many interesting things connected with music in church worship, and afterward replied to queries from ministers and laymen. He also conducted an octet of mixed voices (members of the Westminster Choir), who sang two short, sacred numbers. Seth Bingham, of Madison Avenue Presbyterian Church, and Carl Mueller, of Central Presbyterian Church, Montclair, also gave interesting talks, the latter paying special tribute to Dr. Williamson, his teacher.

**Steuart Wilson**, English tenor, recently appeared in recital in Boston under the auspices of the Division of Music of Harvard University. He sang music by Handel, Bach, Schubert and others, and seven folk songs and ballads from England and Ken-

tucky. Mr. Wilson scored a well merited success, which was attested by the applause of his audience and by the commendation of the Boston press.

**Pietro A. Yon**, composer of many organ works, is often found on programs played by Samuel A. Baldwin at his organ recitals at City College, New York. The Concerto Gregoriano, founded on the Gregorian Chant, was played February 11, the American Rhapsody (on national airs) finishing the February 22 program.

## Before the N. Y. Public

(Continued from page 20)

lightness and evenness of the beautiful Schumann scherzo were delightful. And the effervescence of the Arensky scherzo so enthused the listeners and infected them with its gaiety that they demanded a repetition. The Coronation Scene following was the other extreme, tremendously sonorous, but equally well liked. Mr. Pattison has arranged this from the orchestra score, retaining successfully much of its heavy coloring and impressiveness. The two Chopin etudes, commonly known as the Black Key Etude and the Butterfly Etude, held the audience spellbound. How Chopin would have marvelled to hear these two etudes so cleverly tossed off together!

The encores at the conclusion of the recital made up almost a second program, with numbers by Debussy, Casella, Stravinsky, Rachmaninoff, Chopin and others. In the Casella number and the three little pieces by Stravinsky, the audience broke out laughing. Mr. Maier brought to the humorous content of these his own innate and very keen sense of humor.

Mr. Maier and Mr. Pattison will find an enthusiastic welcome if and when they decide to return to their two-piano playing. (Later concert reviews in next week's issue)

## Claus Pupil in Recital

Eleanor Handmacher, pianist, of Beaver Falls, Pa., recently appeared in recital before the Beaver Valley branch of the University of Women. The audience was most enthusiastic. The Beaver Falls Tribune commented as follows upon this artist's playing: "Miss Handmacher's piano recital was greatly enjoyed. The Rachmaninoff numbers were exceptional and some of her own compositions wholly delightful. She is certainly a brilliant young pianist, giving great promise for the future." Miss Handmacher has for several years been a pupil of John W. Claus of Pittsburgh.

## Program at Roxy's

The bill for the week ending February 19 at the Roxy Theater proved highly interesting, the stage attractions being varied and of a high standard. Mr. Rapee and his

orchestra chose the Gershwin Rhapsody in Blue, with piano solo by Harry Perrella; it brought down the house. Hello New York proved to be a diverting feature in seven scenes, calling for the services of singers and dancers, prominent among the former being Vivian Hart, young prima donna of many Broadway successes, and Hal Young. The picture, Dracula, offered many thrills.

## Sibyl Sammis-MacDermid Presents George Knisely

The most recent recital at the Sibyl Sammis MacDermid studio in New York City was given by George Knisely, baritone. This singer (frequently heard in New York this season) as his most pre-tentious number gave Wotan's Farewell from Die Walkure with impressive style and true Wagnerian feeling for the text.

The program included excerpts from Bach, Brahms, Strauss, Ravel, Lenormand, Coleridge-Taylor, Burleigh, Gilberte and others. These served to disclose Mr. Knisely's versatility and artistry together with a serious and musicianly attitude in all that he did. This voice is better heard beyond the confines of a studio in the more vibrant numbers, but was flexible and sure in the quieter phrases of the songs.

Later in the evening the singer joined with Grace Kiehl in a duet from Il Trovatore and members from the repertory class were heard informally. Those participating were: Mrs. Jack Cohn, Marian Martin, Helen Clymer, Frederick Gabriel, Beatrice Haskell, Rose Clifford and Mildred Johnson. Johnnie Hereford Lambert provided excellent accompaniments.

## Cecile de Horvath's Continued Success

At the concert which she gave under the auspices of the Civic Concert Association at Crawfordsville, Ind., Cecile de Horvath had a most enthusiastic audience. A great many people asked the gifted pianist to autograph programs after the concert, any number of encores were demanded during and at the close of the concert. Mme. de Horvath is leaving shortly for a tour of North Carolina, Kentucky, and Pennsylvania.

Mme. de Horvath's artist pupils are also enjoying success. Eulalie Kober Stade has been selected to be the assisting artist at the gala concert to be given by Gigli at the Chicago Opera House on February 1. She will play a group of solos. In order to secure this appearance Mrs. Stade had to pass a committee of critics. She is coaching her numbers with Mme. de Horvath, with whom she has studied for four years. Lillian Korecky, another artist pupil of Mme. de Horvath, played recently in Chicago at one of the Allerton House musicales and also before the Bohemian Artist Club.

the age of thirty-one. In the ten years of his public career he had attained a European reputation as a very accomplished violinist, holding two much-coveted appointments as concert master in Otto Klemperer's orchestra at the State Opera, and as professor at the State High School of Music.

During the past few years he concentrated particularly on modern violin music and chamber music. He was a member of the trio, Kreutzer, Wolfsthal and Piatigorsky, and of the string trio, Wolfsthal, Hindemith and Feuermann. Wolfsthal was a native of Vienna, and studied the violin under Carl Flesch. His untimely death is deeply mourned in Berlin musical and social circles, where he was deservedly popular.

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## Obituary

NELLIE MELBA

(See story on page 5)

FRANK BOGUSLAWSKI

Frank Boguslawski, pioneer Chicago music teacher, father of the well known pianist, Moissaye Boguslawski, passed away in Chicago on February 17, following an operation. He was eighty years old, was born in Paltava, Russia, and served in the Russian-Turkish war and had resided in Chicago for fifty years.

He leaves a widow, Anna, three sons—Moissaye, Sigmund and George, and a daughter, May. Sigmund is conductor of the Paramount Theatre Orchestra in New York.

JOSEPH WOLFSTHAL

Joseph Wolfsthal, one of the most gifted of the younger violinists of Germany, died of pneumonia in Berlin on February 3, at

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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## EXPRESSIONS

### *The Growth of the Piano Class Movement—Some Interesting Facts Brought Out at the Open Forum Meeting of Music Teachers in New York*

The piano class movement, which constitutes one of the major activities of the National Bureau for the Advancement of Music, is very much to the fore these days. The movement has two main divisions—the establishment of piano classes in the public schools as part of the regular curricula, and group teaching by private teachers, either in conjunction with the school work, or as a part of their own activities.

The work in the first of these divisions has consisted of gaining the cooperation of the school music supervisors and prevailing on Boards of Education to establish regular school courses in music. As far as the private teacher is concerned, there has existed a certain prejudice to the group plan of instruction. This attitude shows signs of breaking down, if only through the fact that the private teacher is being confronted with the actual existence of the class method and its steady growth in favor. However, there are any number of private teachers who are evincing an interest in group teaching methods.

The piano class idea is growing. This fact was brought out strongly by C. M. Tremaine, director of the National Bureau, at an open forum meeting of music teachers and others interested in the movement, held in New York recently. Mr. Tremaine said that there are now nearly 1,000 cities in which group piano classes are operating, as compared to less than 400 in January, 1929. In addition, he said, the Bureau had received inquiries on the subject from more than 5,000 cities and towns.

This open forum meeting was held over two days, with an attendance of over one hundred and fifty people. As evidence of the interest in the work, the following report is a healthy indication.

#### **The Private Teacher**

One of the most important points discussed was the relation of the movement to the private teacher. Some practical hints to those interested in studio classes were given by Julia Broughton, instructor in piano class methods at New York University, who said that class principles were similar in many ways to those used in private instruction. Her advice included the following: "If you are a successful private teacher, collect your ideas, work out definite lesson plans, and see if you cannot teach four children just as clearly and successfully as you have been teaching one. Various forms of drill are essential in class as well as in private work. You can keep the children interested if you vary your program often. Include a little ear-training, sight-reading and memory work. When you see that the children are becoming restless, be ready to change your lesson plan. Enjoy your work and carry on, no matter how many changes make take place. Seize every opportunity to teach a new idea which the group is ready for. A very important point is not to stay too long on any one phase of the work.

"Avoid hobbies in which you may be especially interested. Be practical. Teach, as a rule, only that which will be immediately used in actual playing. Present a subject, explain it thoroughly, and move on to something else. Grade on effort and attention as well as on improvement in playing. Answer questions which will be of benefit to the class as a whole. Help the individual child, but never forget that the group must also be kept busy. Avoid giving a series of individual lessons. Teachers should talk as little as possible, and pupils should do and play as much as possible in a piano class. The entire class should be addressed when asking a question, then an individual name should be called for the answer."

#### **Some Test Questions**

In closing her remarks, Miss Broughton gave a set of eight test questions by which a teacher could estimate her own ability in the class work. Those questions are as follows: "Are the pupils interested? Is each one doing his best? Are they timid? Are they over-confident? Are they learning to play? Are they properly grouped? Do you hear each child play in turn? Are you pleasant and enthusiastic, yet firm in your teaching?"

In the discussion of this particular subject, it was developed by several teachers that the combination of private and class teaching was very efficacious as a method of training.

#### **Some Advantages**

The answering of certain objections voiced as to group teaching was a feature of an interesting talk given by Grace Helen Nash, prominent as a teacher and as an editor of piano class methods. Said Miss Nash: "I feel that if the piano class movement is going to be the success it should be, we should strive for a greater variety and flexibility in our classroom procedure. This fall I have done a good bit of traveling, crossing the continent three times, and have had an opportunity to observe hundreds of piano classes in actual operation. I have found that the majority of the criticisms of piano class work fall into one of two classes. One big criticism is that the piano classes are superficial. The other is that many piano class teachers do not know how to handle children. I think that both of these criticisms are due largely to the fact that so many people go into piano class work without sufficient pianistic training. Many who play well do not understand the science of teaching, and many who teach well do not understand the fundamentals of good piano playing. If you don't know exactly how to tell a child to do a thing, you won't get results. You may be able to manage with individuals, but not with a group.

"There is no patent recipe for teaching a piano class. The piano teacher must be a musician and must be fluent in the use of musical theory. She must also know how to teach. Public school teachers

spend a long time learning pedagogy. If the teacher has adequate training in these two respects, she will be able to meet any emergency."

That the piano class must function as a social group was a message of W. Otto Meissner, representing the Piano Class Committee of the Music Teachers National Association. Said Mr. Meissner: "The members of a piano class have to learn to work together. A democracy such as the one we are living in guarantees to everyone equality of opportunity, but democracy cannot guarantee equality of achievement. When we live in a social group it is part of our obligation to do the best we can for ourselves, but it is also a part to help the other fellow. If you have a talented child in a group, it is part of his obligation to help the other fellow."

These remarks were a part of that session of the conference devoted to methods of procedure in conducting the classes. A valuable contributor to that discussion was Mrs. Addye Yeargain Hall, piano class methods teacher. She said: "The much discussed term technique merely means our way of doing a thing. We don't speak of technique to children, but we lead them to do the right thing at the right time. Do not confuse method and technique. We must be scientific. We must know what the child is thinking."

When discussing teacher training, Frank H. Luker, of New York University, emphasized one essential for an expert teacher, as follows: "The teacher should be able to select her own material, and this selection of material is one of the most important points in class piano teaching."

The conference closed with a luncheon meeting at which various phases of the subject were touched upon by Dr. George Folsom Granberry, and by Mrs. W. L. McFarland, of the Music Division of the National Federation of Settlement.

#### **Annual Convention to be Held in Chicago, Week of June 15**

The annual convention of the music industries will be held this year in Chicago during the week of June 15 at the Hotel Stevens. It will follow immediately upon the annual Radio Convention which is also being held in the same hotel. The general plan of procedure will follow the general plan found successful in recent years. The Open Forum idea will be retained, and there are several unusual features promised that will be important from the angle of retail merchandising.

There is a real chance for something worthwhile to come from these meetings. Coming in these times when there are so many problems to be solved, every dealer should be able to learn something from the experiences of others to help him in his own business. Reservations should be made early, and can be arranged either directly with the hotel or through the executive office of the National Association of Music Merchants, 45 W. 45th Street, New York.

Arrangements will be made to secure the usual reduced round trip fare. In this connection, it is important for those attending to ask for a certificate, not a receipt, when purchasing their going tickets, which will be validated during the convention. This should be done even though it may be possible to obtain a regular round trip fare of approximately the same amount, of one and one-half the one way fare, because it is essential to have a certain number of ticket validations in order to secure this special rate from the railroads.

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## Piano and Musical Instrument Section

# Rambling Remarks

**"Controversy equalizes fools and wise men in the same way,—and the fools know it."**

—OLIVER WENDELL HOLMES.

### Price Cutting and Volume Production— Two Evils of Modern Merchandising That Go Hand in Hand—The Lesson for Piano Men—a Safe Guide to Future Prosperity

The Rambler was much interested in the statement of two well known men regarding the present conditions that exist in the industrial and mercantile fields. All men who make or sell products are interested in bringing about a readjustment of the conditions of their own affairs and in arriving at an overhead that will insure profits. The question of the amount of business that can be carried on with profit is paramount, and toward this end men of thought are directing their attention.

In the recent session of Iron, Steel and Allied Industries of California, held at Del Monte, Cal., Charles F. Abbott, of New York, executive director of the American Institute of Steel Construction, had something to say in the direction as to the undue price cuts that have prevailed for the past few months. The New York Times carried a story regarding what Mr. Abbott had to say, and the following will be read with interest by those thoughtful business men who are striving to arrive at policies that will insure a direct return in the way of sales. Mr. Abbott said in the report of this meeting:

Unless prices were held at a level that assured a reasonable profit to the industries involved, wage cuts would be the inevitable result and the present business system based on high wages and mass production further undermined, Mr. Abbott asserted.

"It is not the lawful reduction of prices that I condemn," he said. "We must recognize the ethical distinction between necessary price reductions and price cutting, which is inspired by a selfish desire to obtain more than a reasonable proportion of business."

Urging industries to cooperate for the elimination of unprofitable operation, he said:

"Such cooperative activity, aimed primarily at better merchandising methods, offers the one assurance of prosperity. During this period of transition the future problem is to locate buyers to absorb what we produce, to make them want what we have for sale. It is the trade association that offers the greatest security to the individual initiative and future permanency of the smaller plants and individual concerns."

#### Overhead vs. Profits

It is evident that price cutting is responsible for many evils in retailing. Naturally this reflects upon the wholesaling. If we apply this to the price cutting advertising of the piano dealers, we find that much damage is done in that direction; but piano dealers are not alone in this, for it prevails throughout the commercial world at the present time. It may be that this price cutting in retailing helps to reduce the inventory, and that is of value, but it can not continue.

Just how the retailers will resume normal price advertising is a question. Of course, volume of business is looked upon by many business men, not especially those in the piano business, as the creating of profits, but does it always carry out? There is an inclination on the part of piano men to increase their overhead as the volume of business increases and little attention is paid to the question of profits. If the overhead increases

proportionately with the volume of business, it certainly can not create a greater profit in the end.

If a dealer is losing money or breaking even on a small sales volume, and he does not carry out on increased volume on the same overhead, certainly he is not making any better returns for himself if he does arrive at an increase of volume through price cutting.

#### Dr. Klein on Mass Production

The Rambler, in this connection, was interested in what Dr. Julius Klein, assistant Secretary of Commerce, had to say recently in an Associated Press telegram about mass production. Dr. Klein gives ten rules that can be applied to present business conditions, and says the following:

"Don't blame the depression for everything which has marred the tranquillity of the economic scene," was the first.

The others were:

"Don't compare peaks with slumps.

"Don't fall into the fallacy of expecting the wage earner to bear the brunt of readjustment. Talk of drastic slashes in American living standards borders closely on lunacy.

"Don't cut loose from associated activities in business.

"Don't ignore the amazing power of the new technology.

"Don't cut marketing research.

"Don't overlook the stabilizing value of foreign markets.

"Don't fall into the perils of the mass production mania. Quantity operations are by no means assurance of quantity profits.

"Don't overlook the perils of obsolete equipment.

"Don't be stampeded by unfounded rumors."

#### Piano Mass Production

The eighth rule by Dr. Klein, "Do not fall into the perils of mass production mania. Quantity operations are by no means assurance of quantity profits," applies to the piano man as much as it does to a piano manufacturer. Past history in the industry shows that mass production proved a failure as to a sustained and continuing profit. Those manufacturers who in past years struggled for great production, and did this through the cutting of prices, carried with it unusual results, for those mass production piano manufacturers are at present out of business.

When one individualizes this and picks out any one of the manufacturers that turned out great quantities of pianos and made a struggle to increase the production from year to year, it is found that in order to carry on they had to make prices that would induce dealers to buy in quantities, and then the dealers followed likewise in cutting the retail prices in order to unload upon the public. It looked rosy for a time, and fifteen or twenty years ago some manufacturers making good pianos of name value and quality were induced to make "second" pianos with the idea that they would meet the competition of the mass producers who turned out cheap pianos at low prices.

#### Building on Name Value

There certainly had to be an ending to that state of affairs, and the two men who are quoted above, Mr. Abbott and Dr. Klein, have set forth the difficulties and the dangers, of price cutting on the part of Mr. Abbott, of mass production on the part of Dr. Klein. During this readjustment that is now going on in the piano

industry and trade, it is well for a safe and consistent policy to be evolved and carried out to the end as to price and quantity, this based on quality. The piano is coming back slowly but steadily. It remains for the piano dealers, in the opinion of The Rambler, to adjust the safety of the piano in the making of good, solid sales, creating thereby instalment paper that will be as sound as is found in the good selling in the past. Name value can only be sustained by this attitude on the part of the dealers. If the dealers make good, safe sales, and this of good name value pianos, there can be no building on a capital that is represented in credit, for good piano paper will bring the money in and enable the dealer to meet his maturities, thus building on as near a cash basis as it is possible in selling on time.

All this should be considered at the present time. There is no basis for the pessimistic attitude carried by many, which is slowly melting away at the departure of these pessimists from the piano business, and retaining the good business that the careful man will arrive at. The statement made by The Rambler in the last issue of this paper, that Gilbert Smith, when he retired from business and liquidated his instalment paper, collected 99 per cent, was made possible by the care exercised in the selling of the pianos that created this practically 100 per cent liquidation. Without care exercised in the making of the sales, there can not be those results in the collection department that will bring a return in cash for those sales.

#### Better Times Ahead

Now is the time to arrive at adjustments. It rests with the dealer and his salesmen as to whether the returns shall measure up to the real value of the piano as a creator of business. No fault can be found with salesmen as to the sales they turn in if the dealer holds them to a proper basis of selling. If the dealer himself is not firm, has not the courage to "turn down" sales, then will he be pessimistic in the end. It is all a question with the head of the house whether the business shall be profitable, for he is the responsible one and must exercise good business principles in the selling to start with.

All this is reflected on the manufacturers. If the dealers can pay for what they buy, the manufacturers can conduct their affairs along the same lines. There is a get-together item in all this as to the relations existing between the manufacturers and the dealers. A manufacturer who is supplying a dealer with pianos is actually a partner with the dealer if the dealer is paying on time. If the manufacturer is firm in his time and his prices are honest as to the quality of his product, the dealer will be compelled to follow in that line. If, however, the dealer fails to follow what the manufacturer starts, then it reflects upon the manufacturer if he permits the dealer to be lax in his selling.

We hear a great deal about getting business, but little about how to get business. Price cutting, to increase volume, is a very dangerous process. There are times, however, when a merchant is doing good by offering an excess overhead, but it should be honest and not a bait to draw custom into the warerooms. There will be a struggle when the readjustment of advertising is brought about or compelled. The getting back to normal prices is going to be something that will call for the greatest business acumen, and the one necessity in this is that attention to overhead; but the cutting of overhead must be exercised with care and with consideration for the volume of business that the capital of the dealer safely allows.

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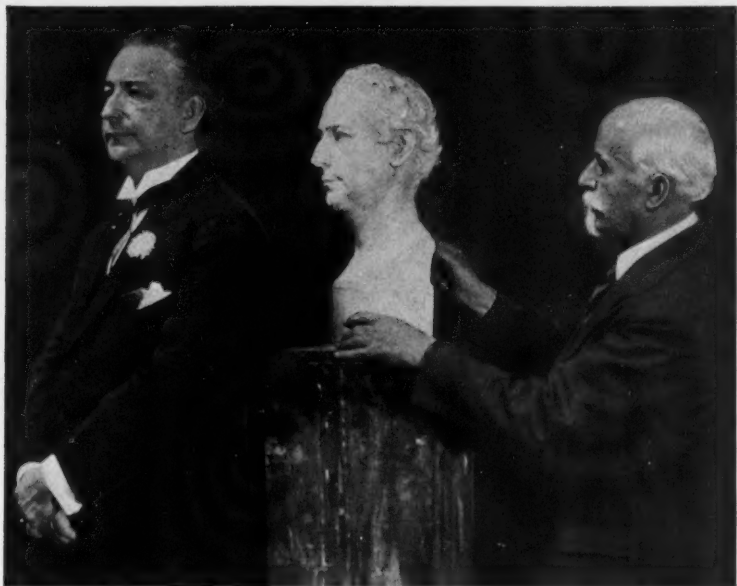
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HAROLD LAND,

baritone, photographed with Isadore Konti, sculptor, at work on the bust of the singer which was recently exhibited at the National Academy and which received the unstinted praise of distinguished art critics.

FRANK BISHOP,  
pianist, whose recent engagements included a broadcast over the NBC network on February 15, an all-Chopin program in Detroit on February 17, and an appearance at the Bach Festival in the same city, February 20. Both of the Detroit engagements were under the auspices of the Detroit Institute of Arts. The pianist will be remembered as having given a recital with Frieda Hempel before President and Mrs. Hoover and their guests at the White House. March 28, Mr. Bishop will be soloist with the Detroit Symphony Orchestra.



LEO PORTNOFF

(seated, in the center), former head of the master classes in the Hermsches Conservatory, Berlin, who presented his pupils in recital at the Brooklyn Academy of Music on February 1. A difficult and well arranged program of classical violin music was played in a manner to reflect credit upon the pupils and upon the careful instruction received by them from their mentor. Mr. Portnoff was represented both as teacher and composer, seven of his compositions being played by the pupils. Three of the students also were heard in their own compositions. Other numbers on the program included Beethoven's concerto in E flat major, with Walter Portnoff as soloist, and the orchestral accompaniment played by the orchestra from Prof. Portnoff's studio. The final offerings were numbers by the orchestra. In the accompanying photograph are (standing, left to right): Alma Meltzer, Miriam Brenner, Josef Waltz, Louis Habergritz, Jacob Geirbman, Bernard Brenner, Solomon Rokoff, Zemeo La Magne, Harold Wiessman, Solomon Ellman, Daniel Stoller, Sidney B. Rosenberg, Sam Lange, Truing Richman, Sidney Pivor (standing, ladies), Dorothy Bergman, Gladys Aronson, Silvia Schaeffer, Sahn Thileke (seated), Sam Ehringer, Beatrice Mofson, Dorothy Fleher, Sophie Breslow, Prof. Portnoff, Roslynd Schaeffer, Bella Celeberty, Hellen Frankel; (seated, front row), Josef Rosenberg, Eugene Dreyer, David Rosenblum, Murray Katz. Others listed on the program but who do not appear in the picture are Jacob Brownstein, Florence Pivor and Isabel Tumarkin.



EIDÉ NORENA,

soprano of the Paris Grand Opera, who opened the Monte Carlo season in *A Night in Venice*, Johann Strauss' work, which she created there last season. The opera house, which forms a part of the famous Casino, was crowded with a brilliant audience and the local press acclaimed Norena with enthusiasm and praise. She will be heard throughout the Riviera season in a number of roles in which she has won the love and admiration of the Parisian public: Marguerite in *Faust*, Juliette in *Roméo et Juliette*, Madame Butterfly, *Les Contes d'Hoffmann*, in which she sings the three roles, and *Rigoletto*, ever her great success. She will return to Paris at the beginning of March. In the accompanying photograph, taken at Monte Carlo, the singer is pictured with Mr. and Mrs. Berry Wall and their famous dog.



ROSEMARY ALBERT,

soprano, artist-pupil of Giuseppe Boghetti, who will give her first New York recital on March 5 at the Barbicon-Plaza. Among the programmed songs are three numbers, written especially for Miss Albert by Earl McDonald, head of the music department of the University of Pennsylvania. These songs will be sung for the first time anywhere at this recital and Mr. McDonald will be at the piano for this group. Ruth Leaf Hall will be the accompanist for the rest of the program.



MARGARET MATZENAUER,

contralto, who will sing the part of Jocasta in Stravinsky's *Oedipus Rex*, which is to be presented at the Metropolitan Opera House, New York, April 21 and 22, by the League of Composers and the Philadelphia Orchestra Association. This work was first given in New York on March 8, 1928, by the Boston Symphony, assisted by the Harvard Glee Club. On that occasion also Mme. Matzenauer took the part of Jocasta.

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Conductor, Milwaukee Philharmonic Orchestra



